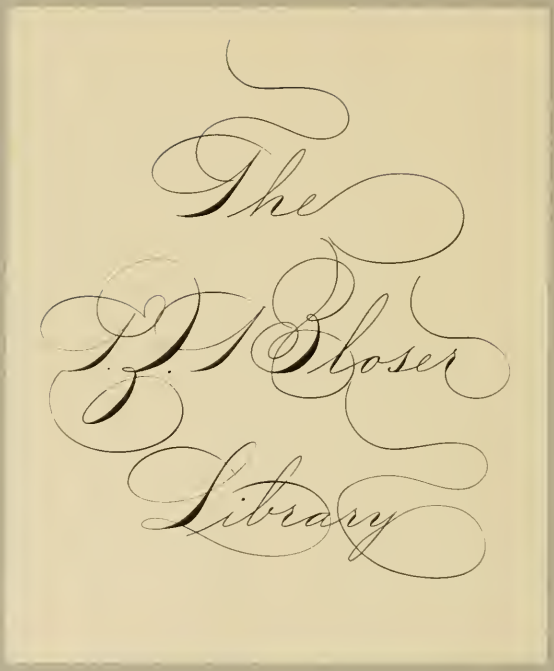
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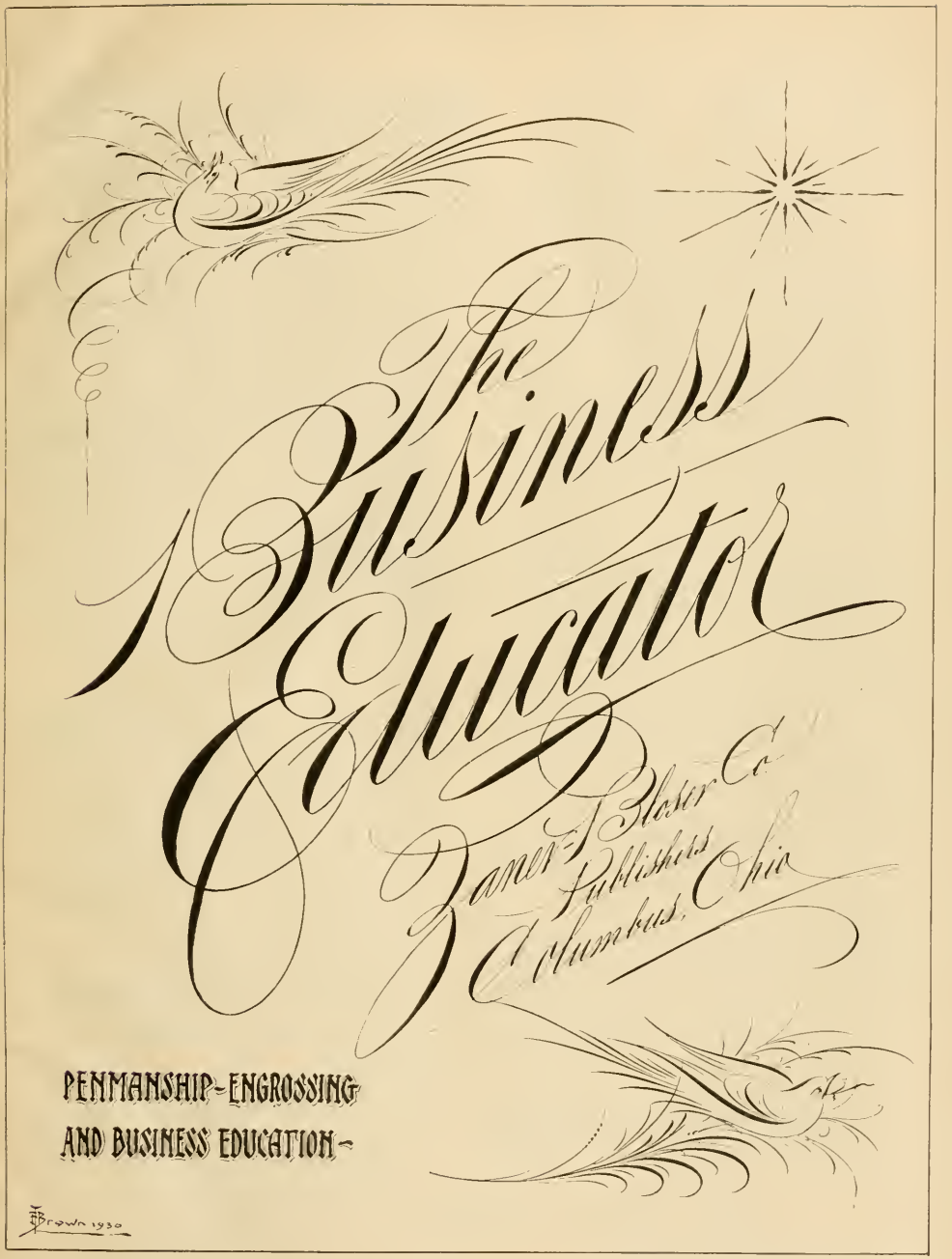

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Compendiums, Practice Books, and Teachers' Manuals, a special Junior High School Manual and a Complete Teachers' Manual. Correlated Handwriting Books represent twenty years of scientific investigation and a generation of practical experience in teaching handwriting.
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This Complete Teachers' Manual is a compilation of Teachers' Manuals 1 to 6 and the Junior High School Manual and contains 248 pages. This Manual is especially well adapted for rural school teachers, normal school students, supervisors, and all teachers who have more than one grade in a room. This Complete Teachers' Manual should be in the library of every student of Penmanship. Single copy, postpaid, 70c.

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This Manual is intended for use of both teachers and pupils, since it contains suggestions and directions, as well as copies. It begins with a test to all pupils, to determine which pupils need practice. A diagnostic test is then given in order that each pupil may analyize his writing difficulties and see what his special needs are. The remainder of the book is given up to various kinds of application.
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Freeman's Correlated Handwriting Scales for grades 3, 4, 5 and 6 show the standard for each grade, as well as a standard a little above and a standard a little below the average. These Handwriting Scales answer the oft repeated question, "How well should a pupil write in Grade 3?; in Grade 4?, etc." A set of Freeman's Handwriting Scales for grades 3, 4, 5, and 6 will be sent, postpaid, for 50c.

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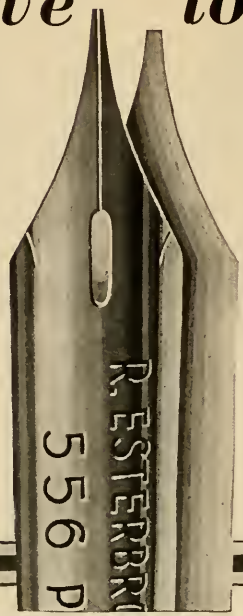

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MEMORIAL RESOLUTIONS

On one of the cover pages of the June number of the Business Educator appeared the Elmer Ward Bloser Memorial Resolutions. It is gratifying to the Resolutions Committee of the National Association of Penmanship Teachers and Supervisors to see the interest taken in this testimonial by Mr. Bloser's friends. Before the close of June a number of contributions had found their way into the hands of the Treasurer of this fund, E. A. Lupfer, 612 N. Park St., Columbus, Ohio.

The opening of the School Year will remind you of the purposeful life and the constructive work of the inspirational teacher, Elmer Ward Bloser. This memory will impel you to share in public tribute to him. Each contribution is a step nearer the goal set by the N. A. P. T. S. at the Detroit Meeting. It is the desire of the Association to have these Resolutions illuminated, framed and ready for inspection at the Cincinnati Convention in 1931. I know we can count on your loyal support, and the Treasurer, Mr. Lupfer, will welcome your contribution.

Chairman Resolutions Committee.

GREGG SPEED STUDIES

The Companion Text to the Manual

Gregg Speed Studies is well named the "Companion Text to the Shorthand Manual." Every one of its 314 pages is packed with helpful aids to the shorthand theory teacher. It relieves the teacher from preparing supplementary drills, graded dictation material, and theory examinations.

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Attractively bound in red cloth to match the New Manual; list price, $1.20; Teacher's Key, 75c net.

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For use with the Anniversary Edition of the Gregg Shorthand Manual

PROGRESSIVE EXERCISES IN GREGG SHORTHAND

(Gregg); art paper cover; 50c; loose-leaf edition, 36c net; key, supplied to teachers only, 25c net.

A convenient testing book of 36 short diagnostic tests. Contains 1,500 words chosen from the fourth and fifth thousand words of high frequency and 300 of the most frequent business phrases.

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Same size as the Manual; $1.50.

Every Gregg student and teacher will want a copy of this new dictionary of 19,000 words—3,000 more than the former edition. All derivatives are grouped with the root forms—a unique and most helpful arrangement.

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(Markett); cloth; 60c.

A selected list of several thousand words grouped under the shorthand principles that they illustrate. In addition, there are a number of sentences and short letters for each of the 36 units. The material is all in type. Teachers will find this book a great timesaver in preparing supplementary drills and examinations.

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A fascinating shorthand reader for the beginner. 128 pages filled with new graded material written in beautiful shorthand and interestingly illustrated. Short stories, biographies and sayings of famous people, choice letters, articles on business.

RATIONAL DICTATION

(McNamara & Markett); cloth; $1.40.

An advanced dictation book with a vocabulary of 5,000 shorthand outlines, each one opposite the word it represents. Over 500 letters and 56 articles arranged according to a gradual progression in syllable intensity and word length.

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An alphabetically arranged list of the vocabulary of the Anniversary Edition of the Manual, enabling teachers to refer quickly to the correct outlines of 4000 words.

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(de Maupassant); pocket size; art paper cover; 23 pages; 16c.

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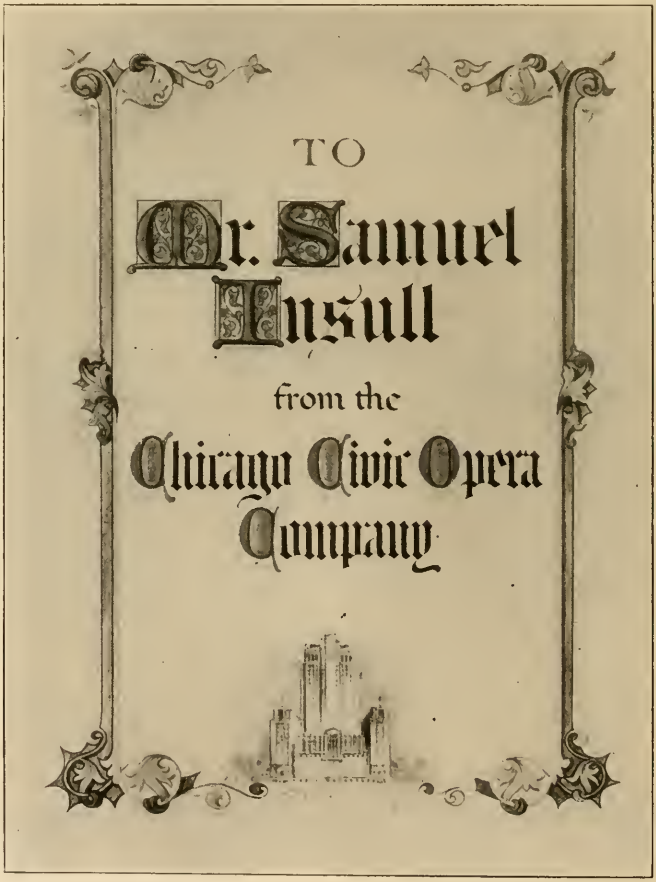
ANNOUNCEMENT

The interest of Mrs. B. C. Kassell in the B. C. Kassell Company of 105 N. Clark St., Chicago, has recently been acquired by three of her former employees, Arthur M. Grove, Lawrence F. Klarquist, and Mildred E. Seidel.

The B. C. Kassell Company specializes in all branches of engrossing and illuminating and in the lithographing of high grade diplomas. Some of the largest and best known universities and schools in the country are included in its accounts, for which thousands of diplomas are prepared annually.

In addition to their work and supervision in the Studio, Mr. Grove and Mr. Klarquist will now devote some of their efforts to the sales force. Miss Seidel, who has gained an intimate knowledge of the activities of the business during the past six years, will have charge of the office routine.

The B. C. Kassell Company has employed a number of Zanerian trained men, and both Mr. Grove and Mr. Klarquist are former students of the college. Mr. Klarquist completed his training six years ago and has been with the B. C. Kassell Company since that time, while Mr. Grove has now been associated with the Company for over twenty-two years.



A sample of the work done by The B. C. Kassell Company, 105 North Clark Street, Chicago

The Business Educator

Educator's Sight Miraculously Restored

J. F. FISH SEES NEW WORLD

We read of miracles in Biblical times and may be inclined to doubt the correctness of those descriptions. However, when we see the sight almost instantly restored to one of our number, our confidence and faith are strengthened.

One of the most astounding miracles recently occurred when J. F. Fish of Chicago, regained his sight after 30 years of blindness. Had we not seen and talked to Mr. Fish soon after this strange experience, we would have been inclined to doubt the accuracy of the newspaper story regarding this 1930 miracle. When attending the National Education Association which met in Columbus, Mr. Fish visited us and saw pen work and friends he had not seen for 30 years. He remembered Mr. Zaner only as a smooth faced young man, while we had never seen Mr. Zaner without his characteristic whiskers.

When Mr. Fish lost his eyesight 30 years ago, conditions were very different. He had not seen automobiles, movies, airplanes and other modern inventions which he recently looked upon for the first time. One cannot imagine the surprises and joys which Mr. Fish has experienced during the last few weeks. Even his own wife was a stranger to him. He knew her as his young bride, not the kindly woman with gray hair and lines caused by years of care and devotion.

A Great Educator

While the restoration of Mr. Fish's sight is wonderful and incomprenhen-

(Continued on page 14)

J. F. Fish

Mrs. J. F Fish

THE BUSINESS EDUCATOR
Published monthly (except July and August)
By THE ZANER-BLOSER CO.,
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Advertising rates furnished upon request.

The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Practical Handwriting

By the late C. P. ZANER

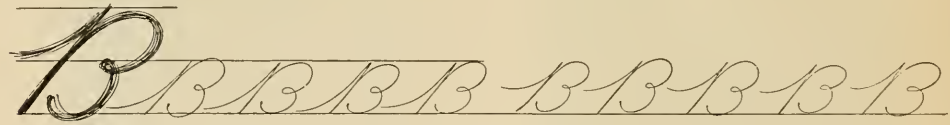
who was recognized as the greatest all-round penman

Write the **v-n** exercise without raising the pen. Pause slightly to finish each **v** carefully. See that the second upper turn of **n** is as rounding as the first or last, and that the first turn of **v** is as rounding as the one at the bottom. In other words, turns should be equally rounding, angles equally sharp.

The word **vim** should be written freely five times on a line and with a clear-cut stroke. Considerable strength of movement is necessary to write well. In the line connecting the letters you will do well to push on the pen slightly, seeing that the forearm acts like a hinge at the elbow. Write the word twenty times well in one minute.

After making the straight-line exercise, go direct to the oval and finish it before raising the pen. Then start the **B** exercises at the top as before and retrace as shown. Watch carefully the slant of the ovals and keep them uniform in slant with the straight-line part of the exercises.

Be sure to start the **B** with a right curve, and to retrace the first part carefully but quickly. Note carefully the slant of the two ovals. A line drawn as a tangent from the right side of the top oval to the right side of the lower oval should be the same in slant as the retraced part of the letter. Use a push-and-pull action in the straight-line part of the letter, and a purely circular action in the ovals. Count: 1, 2, 3, 4, 5, circle, circle.



The **B** is composed of a starting stroke, a straight line retraced, and two incomplete ovals joined by a small loop. The little loop should point upward. Finish the last oval with the pen resting on the paper, forming a tiny dot. Learn to be quick by working faithfully upon the exercises and by thinking quickly. Good writing is neither slow nor slovenly. Do you understand? Use a combination push-and-pull and circular motion in forming this letter. Retrace the first part carefully, and keep the ovals rounding. Count: 1, 2, 3, 4; 1, 2, 3, 4; etc.; start, one, circle, circle; start, one, circle, circle; etc. Make all letters uniform in width and slant, and watch space between letters. Use a light, elastic motion.

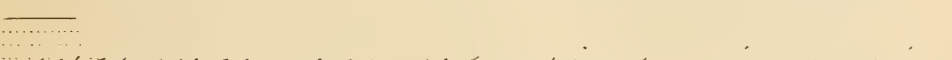
Retrace the first part of **B** quickly and carefully. A slight pause at the finish of the capital may be made preparatory to joining to the small letter exercises, but do not halt long. Run the exercises off at a lively pace, counting: 1, 2, 3; 1, 2, 3, 4, 5, 6, 7, finish. Quickness is quite as necessary these days of dispatch as quality. Therefore strive to write with considerable force. By so doing you will develop freedom and ease. Slant **u** and **n** in the word "Bun" the same as the first part of B and the upper and lower turn exercises. Keep top of **u** sharp and **n** rounding. Keep small letters one-third as high as the capital, and the latter three-fourths the space between blue lines. Do not forget position. It is necessary for health as well as for penmanship.

Use a free, forceful, push-and-pull motion in the big *u*-like exercises. In a form like this, you may count for the up strokes or for the down strokes, whichever you desire, but not for both. Neither is it necessary to count for all writing; only now and then to secure uniform action on the part of all. Watch position of pen and hand.

The lower-turn and *u* exercises should be practiced freely and finished with great care. Keep the down strokes straight, slanting, and parallel in the *u*, and see that it ends with a tiny finish. Keep the tops sharp, the motion free, and do not curve the down strokes much.

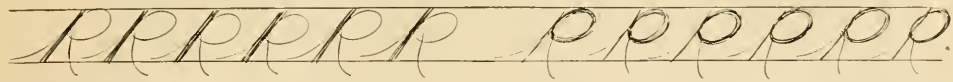
The *w* contains two angles, two turns, and a finish like *v*. Keep the second part of the letter the same width as the first, and be as particular with the finish as in the *v*. If the finish is looped and made low, it resembles *u-e*. Always finish the letter pointing upward. Much of the writing of the world is illegible, not because of lack of skill, but for want of observation of turns. Keep the second turn as narrow as the first, and the down strokes parallel.

Pause gently in finishing the *w*, otherwise use precisely the same movement as in *u*. See to it that the little finger slips freely in making the up strokes, and let the forearm swing freely from the elbow in joining the four wide-spaced *w's*. Keep the body nearly erect and the elbows well out from the body. For the *w* count: 1, 2, 3, finish; 1, 2, 3, finish; etc.



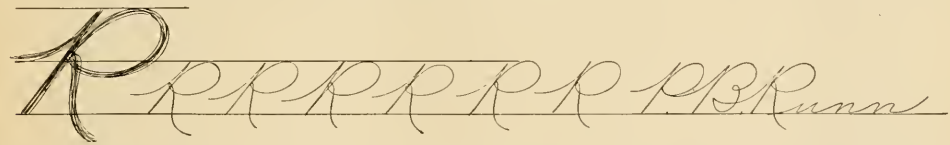
Remember, a good position is alike good for health and for penmanship. Think clearly by observing closely and improvement is bound to follow practice. Curve stroke between *w* and *n* less than between *u* and *w*. Pause slightly in finishing the *w*. Keep finish high and do not loop it.

Begin and end the word *win* with right curves on the same slant. The down strokes in *w* should be the same distance apart as those in *n*. See that the little finger keeps gliding gently toward the right while the pen goes from letter to letter. Keep the arm relaxed.



Be sure to start these letters with a right curve, and make the retrace part quickly with the arm vibrating diagonally in and out of the sleeve in the first form, and rotating in the second style. Note carefully the direction of the little loop as well as of the last downward stroke. Do not be afraid of making the oval part of the *R* too rounding.

Be watchful of your position. Keep the back straight at the waist, the feet uncrossed, and the penholder pointing above the shoulder. This will prevent the hand from resting on the side and will keep the forearm from resting on the muscle. Do not grasp the holder too near the pen. Keep the first finger nearly straight.

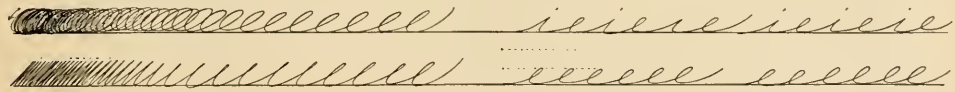


The *R* begins precisely the same as *P* and *B*, but ends the same as *A*. The oval in this letter is larger than the top oval in *B*, but about the same as in *P*. The last down stroke should be about vertical. The little loop should tie around the straight-line stem. Count: swing, one, circle, finish, etc., making forty to the minute. Make twelve letters to the line, and half that many of the two-space tracer.

Use a quick, elastic, in-and-out motion in the retrace part of *R*, a circular motion in the oval, and a combination of the two in the finish. The name, "P. B. Runn" makes a good copy for practice. Make the three capitals without raising the pen, pausing at finish of *P* and *B*.

The *R-u* and the *R-a* exercises are fine to practice before attempting the following word. Use a graceful arm action.

The word *Run* is a very good word to practice. Endeavor to keep the down strokes straight, slanting and parallel. Make the capital three-fourths the distance between the blue lines, and the small letters one-fourth the distance. You ought to be able to write this word nicely fifteen times in a minute. Of course you ought not to write that many words each minute, because you need time for criticism and forethought; but when the pen is on the paper it ought to be moving at the rate of fifteen words a minute.



Do not hurry from the compact part of the exercises to the wide part, but gradually, patiently, and perseveringly. Let the motion be a lively one from start to finish. Keep the loops full by using a semi-circular action. Keep the lower turn of *e* as narrow as in *i*. Curve the up-stroke plentifully, but keep the down-stroke nearly straight. The little finger needs to jog toward the right freely and easily. It is best to let the little finger glide on the nail. Use a semi-rolling motion in the *e* exercise, and keep the top nearly as rounding as the bottom.

Student's PAGE AND WORK

Dear Mr. Ayres:
This is a specimen of my best business writing while a student in Lockyear's Business College.
Mildred Jaquess

This specimen was written by Mildred Jaquess, student in Lockyear's Business College, Evansville, Indiana.

Ruth Daugherty June 9, 1930
Southwood School Grade 6a
Miss Brown Teacher.

Did you ever lie on the grass or sand and watch the clouds up in the sky? No matter where you are the sky is always above you. It stretches everywhere around the earth. When the sky is blue, we know it will not rain or snow. Sometimes there are other colors in the sky. Many beautiful ones can be seen in the west while the sun is setting.

The above specimen was written by Ruth Daugherty. Ruth is the winner of the first prize in the 1930 penmanship contest in the Columbus, Ohio, Public Schools. These contests which are annual affairs held at the end of each school year arouse much interest in handwriting. Mr. Arthur G. Skeeles is Supervisor of Writing in the Columbus, Ohio, Public Schools.

Health Rules

Have fresh air when you work
Sleep with the windows open.
Be out of doors much every day.
Eat plenty of vegetables, cereals and fruit.
Drink much water and milk
Take vigorous exercise every day.
Sleep about ten hours each night
Be cheerful and do not worry

"Health Rules" written by Esther Nelson, a student in the Roosevelt School, Missoula, Mont., Ira B. Fee, Supt.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p
q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

This is a specimen of my best business writing after following the lessons in The Business Educator and while attending the Barnes Commercial School, Denver, Colo. Dec 19, 1929.

Edith Cilek

This specimen was written by Edith Cilek, a student of Norman Tower, teacher in the Barnes Commercial College, Denver, Colo.

SHOW CARD LETTERING MADE AS EASY AS WRITING

What to Buy—The Single Stroke Method of Making Gothic Letters

(Copyright)

By MAXWELL L. HELLER, B.A.; M.A.; L.L.B.
Head of Art Department, Seward Park High School, New York City

Lesson 1

Are you located in a town that has no show card man? Or, are you blessed with one who is too busy to turn out your cards promptly and inexpensively?

In either case, you can easily free your business of this handicap by learning to make your own cards. Do not let the old idea that you "cannot draw a straight line to save your life" deter you from trying. The task is much simpler than you think, and you will be amazed at the fine results you will get with a little effort along the logical lines laid down in these lessons. They are the result of 24 years of experience in teaching lettering to high school students, who after a very few lessons become efficient letterers.

Remember that you need no special talent to turn out the service cards for your business. Once acquired, you will not only save yourself many dollars which you otherwise have to pay to the show card man, but you will be able to have a complete change of cards with every new display you make. You will spare yourself the annoyance of having to give instructions to a sign man, which as often as not are badly misunderstood.

Make up your mind with this first lesson that you will succeed, because you certainly will, if you follow the directions laid down.

You should not hesitate to invest in the few tools and materials that are given below. At least half of your success will depend upon your use of the proper tools. You must not expect good work from makeshift tools.

Brush lettering is extremely difficult to learn, and satisfactory results can be obtained only after years of painstaking practice. Most show card writers now use Speedball lettering pens, specially devised for quick show card work. With them lettering becomes as easy as writing.

The Speedball lettering pens resemble ordinary writing pens, but instead of points, these pens have variously shaped ends. The Style A pens have square nibs, the Style B have round nibs, the Style C have flat stub ends, and the Style D have oval nibs. The pens also have ink retainers which hold enough ink to make several letters without having to dip into the bottle too frequently. The retainers also tend to give an even flow of ink and prevent blotting and flooding.

The following is the list of materials to get:

1. A few sheets of smooth bristol board, or any other smooth non-absorbent card from your stationer or printer.

2. One bottle of India ink for 25 cents.

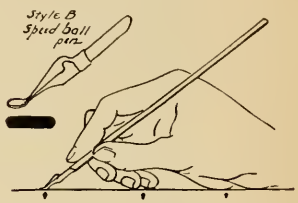


Fig. 1—Showing the position of the hand and the Speedball pen.

3. One set each of Speedball lettering pens, Styles A, B, C, D, at a total cost of $2.00. These may be obtained from your stationer.

4. A drawing board about 16 by 20 inches or more. This may be any well planed board that will not warp. This board should be put on a table and tilted forward at an angle with a block.

5. Ruler 18 inches, triangle 6 inches, T square, and thumb tacks.

6. A soft eraser, and art gum for cleaning up finished work.

7. Some soft pencils.

8. Half a dozen ordinary pen holders. It is well to have a pen holder for each size pen usually used, to ob-

Fig. 2 Elementary strokes and Gothic letters made with Speedball style B.

Fig. 5—Original card 11 x 14 inches, made with Speedball style B, Nos. 0 and 1.

viate the necessity of constant changing of pens.

9. A glass jar in which to hold the pens, with the nib ends up so that they will be always handy.

How to Use the Materials

Place the card squarely on the board. Put the T square on the card, holding the head against the board on the left. Run the blade up to the edge of the card. Make card edge coincide with the blade. When the card is perfectly square, push thumb tacks into the board along side of the card. Horizontal lines should be drawn with the blade of the T square, vertical lines with the triangle resting against the blade of the T square. On the card measure off one inch spaces along the left edge. With the T square draw lines across the card.

In this first lesson, we shall use the Style B, No. 2 pen. Note carefully the position of the hand and the pen in the illustration (Fig. 1). The lettering pen is held like a writing pen, making sure that the nib rests flat on the card. The hand should be well supported on the table.

Sit in front of your board, slightly to the left. Dip the pen into the bottle and carefully drain off the surplus ink by resting the pen against the neck of the bottle. Do not drop the pen to the bottom of the bottle as that may throw the nib parts out of alignment.

To make a stroke, place the pen so that the nib rests flat on the card. Press the pen before you pull the stroke down. Draw the hand down without changing the angle of the pen, and rest the pen with a gentle pressure before lifting it from the paper, to be sure that the stroke does not end raggedly.

Practice making the strokes in Fig. 2. Note the direction of each stroke. Vertical strokes are made DOWNWARD, and horizontal strokes are made from left to right.

In making these strokes it is not necessary to change the position of the pen with the direction of the stroke. The nib being round, the pen will make a stroke of uniform thickness in any direction if pressed firmly, with the nib flat on the card.

Ragged work is the result of bad draining of pen, raising the nib partly from the card, uneven pressure, or unclean pens. Occasionally pens should be scraped clean of ink that dries between the retainers and the shaft.

To Make the Letters of the Alphabet

The practice strokes when combined make the letters of the alphabet. In joining the strokes to form the letters, be careful to join the ends and avoid ragged results.

Practice the letters in the following order: I L H F E T N M A X V W Y Z K U J O Q C G D P B R S.

The following should be observed with regard to the forms:

1. All letters are the same height. In the A and V the points go slightly beyond the guide lines. Round letters like O Q C G S are extended a little above and below the guide lines. This is done to give these letters the appearance of the same height as the other more square letters.

2. The widths of the letters vary somewhat. The round letters O Q C G D are made circular.

3. The following letters are made narrower: L F E K J B P R S.

4. The other letters are made rather square, with the exception of M and W which are slightly wider.

5. The cross bars in letters like E F H are drawn slightly above the center. In the A, it is made below the center. The upper lobes of B and S are smaller than the lower.

Follow the order and the direction of the strokes as given in Fig. 3. You will notice that each letter is broken up into elements, so that the hand always moves downward and to the right. Adhere to these directions strictly and you will be able to letter with great speed in a short while.

Fig. 3. Gothic Capitals, showing the break-up of each letter into strokes.

The Small Letters

The small letters or lower case, as they are called, are based on the circle. Study the forms in Fig. 4 and make them in the following order: o c e a h d p q n h u m r l f t k i j s v w x y z.

Note that b, d, h, k, l are as high as capitals and that the bodies are only a little over half as high. g, p, q, j and y go below the line. As with the capitals, follow the order and directions of the strokes in each letter as indicated.

Do not get discouraged with poor results in the first lesson. Read the instructions again carefully and examine your work critically and try to discover the cause of your imperfections.

Practice some more and try to eliminate the errors. Vary the practice with other size pens of style B and style A, making both round and square end letters (Fig. 5).

Fig. 4—Gothic Lower Case, showing the break-up of each letter into strokes.

Educator's Sight Restored

(Continued from page 7)

sible, the thing which appeals most to us, who have been intimately acquainted with him for many years (and which has been overlooked by most newspaper articles) is the success achieved by Mr. Fish during the years he was handicapped. He may have lost his eyesight, but he had vision and a desire to be one of the cogs in the affairs of men—and how well and cheerfully he performed his share. He was always happy in helping others. It has made all of us happy to know that he has finally been rewarded for his faith and unselfish service.

For 28 years he has conducted one of the most successful business colleges in the United States, The Northwestern Business College. He has been President of the National Commercial Teachers Federation and Vice-President of the Accredited Schools Association and has presided at many gatherings.

As a Penman

Mr. Fish was a skillful penman 30 years ago and still has the ability to write well. We were fortunate in securing specimens written by him before he went blind and after he had regained his eyesight. During all those years of darkness he retained a clear image of the letter forms. He could step to the blackboard and present a first-class lesson in penmanship, putting excellent copies on the board. The only thing he seems to be handicapped in was not being able to see the alignment of the letters. The recent writing which he did was prepared for his own students and not for publication. In fact, this will be a surprise to Mr. Fish. These specimens are interesting and show that when one once acquires skill in handwriting it is not easily lost.

(See specimens on page 15.)

His Companion

His success has been due to his unusual determination to serve humanity and the cooperation received from his wife. During all of those 30 years she was his guide and counselor. Through her he read and kept informed on the latest in education. Without her help he could not have accomplished what he did. It is a pleasure, therefore, for us to present her photograph along with his and, in this small way, to pay tribute to this noble woman along with Mr. Fish, whom we consider one of America's most outstanding commercial educators.

Mr. Fish likes school work. He, no doubt, felt that in school work he could accomplish the most. He states: "The schoolroom is my cathedral; to do what little good I may, my religion."

The Business Educator and its readers wish Mr. and Mrs. Fish continued prosperity and many years of service and happiness.

—E. A. LUPFER.

WORDS OF APPRECIATION

In these days of Endurance Contests, many are overlooked and passed by, unnoticed, because of the lack of human understanding of what the contestants may be undergoing in both physical and mental exertion. Many make sympathetic remarks in passing one of physical handicap on the street or elsewhere, but few realize the real limitations of the handicap.

The Endurance Contest to which the writer refers has just been successfully culminated by our mtual friend, Mr. J. F. Fish, of Chicago — an Endurance Contest of faith, hope, courage and adaptability. In this endurance contest we have a real hero, a man who never complained nor grumbled about his handicap, but with an abiding faith, a glorious hope, a lion-like courage and a dove-like adaptability, he set about to do the tasks of life as thoroughly and completely as any man without such a handicap. With this determination, he organized and has directed the policies of the Northwestern Business College since 1902. He has been affiliated with many civic and social organizations, served as director of one of the local banks for a number of years, as president of the National Commercial Teachers' Federation in 1915, on the committee of fifteen appointed by the commissioner of education to investigate "Courses of Study", and for the past 17 years on the Board of Governors of the National Association of Accredited Commercial Schools. Few men with all their faculties could discharge these responsibilities as has this man during the past 30 years.

Recently the news was released to the world that to J. F. Fish had been restored his eyesight. The press referred to the fact that a man "blind" or "without vision" had regained his eyesight. Literally, this man may have been handicapped physically, but I say to you, he has not been blind, neither has he been without vision, because during these 30 years humanity has not been deprived of his service for which the Divine Master sent him on earth to render. Perhaps no man living has trained and educated and successfully placed more young men and women in positions of success than Mr. Fish. In him we have a real school master and from him we should learn a real lesson such as would cause us to feel an insignificant factor in this world when we acknowledge defeat. Truly the fact that this man has lived for thirty years in darkness should be the greatest inspiration to all mankind and especially to those of us who are intimately acquainted with him.

There is another factor that enters into the success and wonderful example of this man, and that is his ever devoted and beloved wife. Truly, Mrs. Fish, who has so faithfully guided him at every turn of the road, counseled and advised with him in all matters, has set a real standard for true comradship, companionship and womanhood. Pages and pages of printed matter has she read to him patiently day after day and year after year for these 30 years. Truly she is deserving of that well earned joy which has been given to both her and to him in the restoration of his eyesight.

It is therefore befitting and proper that we should pay to them through the columns of this magazine that respect and that greeting on arriving in a new world. May they both be spared long to enjoy it together and to drink in the beauties of life such as only those with all the five senses can appreciate and enjoy.

—C. E. LEE.

WISE COUNSELOR

We members of the Board of Governors of the National Association of Accredited Commercial Schools, have learned to value Mr. Fish's opinion very highly on matters of policy concerning private schools. He has a remarkable memory. He has been a member of the Board since it was organized in 1912. With his sight restored, we consider that he is going to be far more active and helpful. He certainly does take a keen interest, not only in his own school, but in the welfare of private schools.

You no doubt remember how interested he was in penmanship and penmen when we visited you last month. I shall never forget the pleasure with which he looked at the pen work and especially at the large portrait of Mr. Zaner.

I am sure that most any school man of any prominence has met Mr. Fish at our conventions, and to meet him means to respect him highly.

H. E. BARNES,
Barnes Commercial College,
Denver, Colo.

IMPORTANCE OF HANDWRITING

There are 800 employees in the 58 branches of The Cleveland Trust Company scattered throughout Cleveland under the direction of Vice President F. H. Houghton, in charge of branches. In connection with his work, Houghton has worked out what is almost a formula in handling promotions.

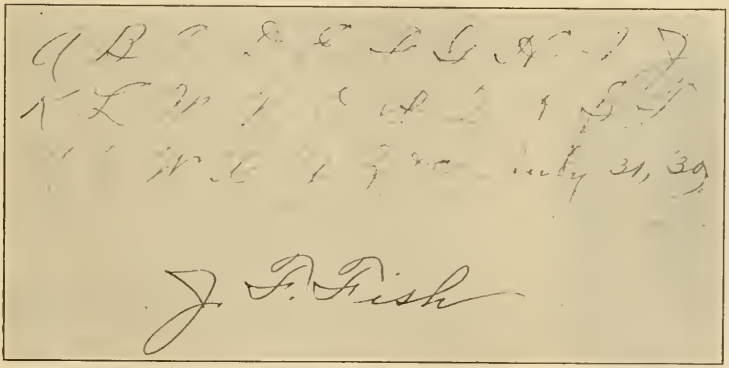
"In bookkeepers," he says, "we look for accuracy, ability to write a fair hand, neatness, alertness, character and reasonable speed.

"A teller must possess all of these plus a pleasing personality, and the ability to meet and greet people.

"The manager should have many of the qualities of both bookkeeper and teller plus executive ability, loaning ability and the ability to gather in and develop business.

"Of course, the fundamental requirement is honesty, first, last and all the time—the kind of honesty that not only restrains a man from taking what does not belong to him, but that impels him to give faithful and conscientious service."

Many of our readers will be surprised at the professional penmanship shown above which was written by J. F. Fish before he became blind 30 years ago. Few penmen today can excel this work.



This specimen was written by Mr. Fish after he had regained his eyesight. It is remarkable that he retained so much of his former skill of 30 years ago.

PIONEER PENMAN DIES

Charlie A. Faust Passes Away

A telegram was received a short time before going to press from our mutual friend, J. F. Fish of Chicago, telling us of the death of Charles Ayers Faust on August 12th, at his home in Chicago, of apoplexy. Mr. Fish states that Mr. Faust had been in his usual good health even the evening before his death and had kept in touch with his closest friends. When Mr. Fish called at Mr. Faust's office shortly after his passing, he found evidence of the penman having been occupied at his desk during the evening writing cards and beautiful signature combinations, his life-long occupation, almost up to the moment of his passing. He retained his almost matchless skill with the pen to the last and took pleasure in preparing specmens of varied pen arts. The penman's nerves were as dependable as in the early days of his career.

Mr. Faust was born October 8, 1860, a few miles from Meadville, Pennsylvania. He lived on the farm until he was 13 years of age when he went to Spring Valley, Minn. Here he worked in a hardware store, a grocery store and then served as an apprentice to a printer. When only a boy, Charlie was interested in telegraphy and became a very competent telegrapher, working for the Chicago Milwaukee and Fort Wayne railroad.

Mr. Faust became interested in penmanship through the advertising of the renowned G. A. Gaskell, from whom he secured a copy of Gaskell's Compendium. He devoted every minute of his time to practice and soon had the extreme pleasure of having his own autograph published in connection with Gaskell's future advertisements, and was thus encouraged to go on and on until, at the time of his passing, he was one of the finest all-round penman of the day.

Early in his career he attended the Brown's Business College of Peoria, Illinois, and became a teacher of handwriting for G. W. Brown in his Jacksonville School. Here he had the opportunity to broaden his educational qualifications and gradually took on the teaching of other commercial subjects, continuing with various business colleges until 1900. By this time he had built up a mail order business in the manufacture and sale of mechanical appliances incident to the teaching of his system of penmanship, automatic pens and supplies, etc., to a point where it required his entire time and attention. This pioneer penman continued his business, engaging more actively in the publishing and selling of his text books on writing, lettering, etc., until at the time of his death he had many adoptions of his system in public schools throughout the country.

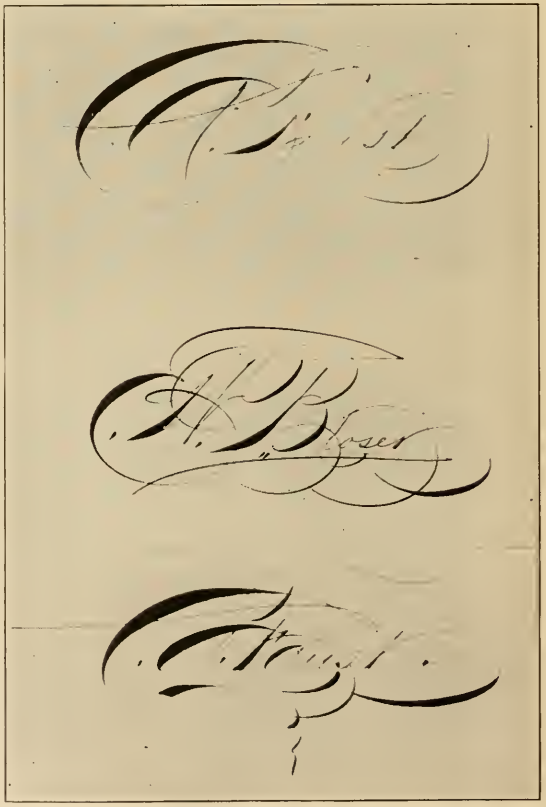
His sincere interest in all who were interested in hettering their handwriting and his genial disposition, won for him the friendship of pupils and teachers of all ages. Charlie, as he was very familiarly known at the conventions of the National Commercial Teachers' Federation, never missed a meeting and acted as treasurer continuously since its organization in 1895, with the exception of two or three years. Mr. Faust occupied this position at the time of his passing. His trustworthiness and cooperative helpfulness need no comment because practically everyone who reads the Business Educator and other penmanship magazines knows him either by reputation or by meeting and working with him personally.

He will be sadly missed at the forthcoming Commercial Teachers' meetings by a host of friends and professional admirers, who have come in contact with him throughout his years of educational service.

The world has lost a distinguished penman and the profession an indefatigable worker.

We had planned to publish an article regarding the life of Mr. Faust and to express our appreciation of his many years of faithful service to the profession, but unfortunately the hand of Fate ruled otherwise and he will never see some of the nice things which were intended for him to see.

C. A. Faust



Some of C. A. Faust's recent work.

THE IMPORTANCE OF HANDWRITING ON SCHOOL PROGRAM

(A paper read before the last meeting of the G. E. A. Convention)

By W. C. LOWE,
Principal Commercial High School, Atlanta, Ga.

I always feel like apologizing when I read a paper or speech. I am reminded of the young preacher who invited a seasoned old veteran of the pulpit to hear him and criticize his effort. With a great deal of dignity the young man stood up behind the pulpit, laid a pile of notes before him, and proceeded to wade in.

At the close of the service he was, of course, besieged by the congregation who vied with each other (especially the young ladies) in showering compliments upon his reverend head. When they were all gone and the old preacher was asked for his criticism, he replied: "In the first place, you read it; in the second place, you didn't read it well; and in the third place, it wasn't worth reading when you read it." Inasmuch as I am reading my talk, you are at liberty to offer the same criticism.

Whenever I attempt to speak on the subject of penmanship I am forcibly reminded of the wisdom of Solomon when he said, "There is nothing new under the sun." What is there to be said on the subject of penmanship that is new? Forty years ago almost anything one might have said on the subject would have been new, for the practical rules and processes of teaching muscular movement handwriting have been developed since the eighties. Up to that time, penmanship, when given any consideration at all, was measured by the yard stick of art. If one happened to possess the faculty of form, and succeeded in drawing beautiful letters, with plenty of shading and flourishing, he became famous in a community in which he lived as a good penman; or, as the boys would say in the slang of that day, "He show can sling ink".

But back to my subject—"The Importance of Handwriting on the School Program." Great civic and ethical problems are rated in importance according to the universality of their appeal. Pure water and air as they affect the health of community or state: financial burdens, such as taxation, (both municipal and state) military and police and fire protection — all receive the highest consideration because every individual of the commonwealth is concerned in their rightful solution. The same principal applies to handwriting. There is no subject involved in the education of the individual that does not depend upon handwriting as the only conveyance of thought, or to reduce thought to permanent form. Let me demonstrate this. Imagine yourself to have been one of the World War veterans who had lost both hands and arms. You could not write a line. You might store up knowledge in the reservoir of your brain but you could never express yourself beyond the range of your voice without the aid of someone else to do your writing. Your knowledge would remain with you. Can your imagination reach far enough to contemplate a world in which there has never been a line of writing? Can the finite mind conceive of the loss to humanity and the darkness of ignorance into which we would now be groping? How could we have had preserved to us the history, the literature, the poetry, that has so enriched the past? The very dealings of God with man, the teachings of the Master himself, would all have been lost to

W. C. Lowe, Prin. Commercial High School, Atlanta, Ga.

us if we had been compelled to depend upon the traditions carried by word of mouth from one generation to another. I could multiply these arguments about the importance of penmanship, but it would simply be a waste of time. Where there is no negative side there can be no debate.

But could there have ever been, and could there even be now, any educational program at all without the art of handwriting. Conceding, then, its importance on the educational program, are we, as educators, giving it its rightful place? One will occasionally hear such fallacies as that the typewriter is taking the place of the pen. It is estimated that there are now in use in the United States three and one-half million typewriters. These distributed among sixty million people, (counting only one-half the population as old enough to write) you would have the use of a typewriter once very 17 days. An investment of $100 for each typewriter must also be taken into consideration.

But is the use of handwriting growing less or more each day? Not very long ago a survey was made of the New York Post Office to ascertain what per cent of the letters passing through that office were addressed on the typewriter, and the number written with pen and ink. You will be surprised to learn that in this, the largest and most cosmopolitan post office in the world, 85 per cent of the letters handled there were addressed with pen and ink.

Some time ago, the claim was being made that with the advent of the loose-leaf bookkeeping and calculating machines at that time most of the writing would be done in the future with the typewriter. It is true these machines are now being used in many of the large banks and corporations, but they are negligible in number as compared to the countless smaller houses who are unable to pay $800 to $2500 for these expensive machines. The steel pen and lead pencil factories continue to mount up in volume of annual output, and the same is true of blank book binderies and writing paper manufactories. Handwriting will not soon be discarded and its importance is by no means on the wane. Our chief concern, then, is not to defend the importance of handwriting, but to perfect the art so that it will command the place in the educational program it rightfully deserves.

Penmanship performs two important offices: First, utility; and second, art. Unfortunately many penmanship teachers have confused the two, or attempted to blend them. Prior to 1880, penmanship was looked upon almost entirely as an art. Among the cherished treasures of my sainted mother, who left us only a year ago, was an old-fashioned autograph album she had when a girl—more than 70 years ago. In her latter days, she would read and re-read the sweet sentiments and good wishes of her girlhood friends, both boys and girls, until the cover and book were worn to pieces. She was much distressed over it and would not be comforted. But I had it rebound in morocco and her maiden name stamped in gold upon it, and I was more than repaid for her joy in having her treasure restored again. As a boy I have countless times wandered through the yellow pages of this book and my childish fancy and admiration were stirred by the beauty and pains with which the letters were so carefully drawn. But many times since then I have thought how useless and inadequate such a system of penmanship would be in this commercial and industrial age. In that day handwriting might well have been compared to a smooth, placid lake of still, mirroring waters, the mossy banks of which might tempt the artist with palet and brush to reproduce its charm and beauty. Today handwriting is valued, not as a thing of static beauty, but, using the same simile, like a mighty flume which conveys the rushing tor-

(Continued on page 19)

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Mr. Bloser was considered by penmen as America's first ornamental writer. The instructions for the course were written by E. A. Lupfer and the copies were loaned by G. G. Hoole, Glendive, Montana.

Every teacher of penmanship should work upon these lessons in ornamental penmanship. It will give you more skill in executing plain business writing. This past summer we saw instances where pupils were able to greatly improve their business writing by the skill which they acquired in the Ornamental Course. It gives you a lighter touch, a freer movement and a better sense of balance and beauty. The public still likes to see beautiful ornamental writing. You can, therefore, not make a mistake by beginning on these lessons now and working each letter or word systemically. Be sure that you have a penholder which is properly adjusted and that your ink and other materials are first-class.

PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

Handwriting Instruction in State Teachers' Colleges and Normal Schools

It was my good fortune this past summer to conduct two classes in handwriting in the State Teachers College, San Diego, California. In these classes were teachers from a number of different states. During all of my past experience as an instructor in summer sessions of Normal Schools and State Teachers' Colleges, I have never dealt with a more enthusiastic and hard working group than the teachers who were with me in San Diego.

I asked these teachers to submit a paper telling me just what they thought teacher training institutions should do relative to the teaching of penmanship. They responded to my request, and turned in some very fine papers. I wish every state college president, every state normal school president, and every head of the department of education in these institutions could read what teachers think about the subject of handwriting, and the duty of a teacher training institution in the matter. I submit below a paper written by a fourth grade teacher of the city of San Diego. She was one of the ablest teachers, from every point of view, in my two classes. I promised not to use her name in connection with this article. She writes as follows:

Why Penmanship Should Be an Accredited Course in the State College

First—Teachers themselves have to know how to write before they can most successfully teach children how to write. A school board would never think of hiring a teacher to teach geometry who couldn't do geometry, or to teach reading who didn't know how to read; then how can a teacher teach writing unless she herself can write? Little children especially have to be shown **how** to do, as well as being told **what** to do, and unless a teacher knows how, she cannot show them how. With apologies to somebody, "an ounce of showing is worth a pound of telling."

Second—If a teacher doesn't know how to write well, although she may be good at telling, (which is doubtful), her writing on the board will never be a good model for the children to copy. All educators know what imitators little children are, and unless they have something good to imitate, they will imitate the poor. It is much more important for an elementary teacher to be a good writer than for a high school teacher to know how; for, by the time the children are of high school age, their writing habits have become fixed, and there is little danger of their imitating another person's writing.

Third—Unless penmanship is an accredited course in State Colleges, students cannot be expected to take it, for they are so overwhelmed now with "fifty-seven different varieties" of subjects, that their time is all taken up studying the required subjects. They haven't time for any outside work. If it were an accredited subject, they would gladly take it up, for every one admires good writing, and if an opportunity were offered, they would be glad to learn how to write.

Fourth—Good writing is an accomplishment. In State Colleges students have an opportunity to study other accomplishments, such as music, art, dancing, then why shouldn't they have a chance to learn writing, as well. Aside from its pedagogical value, there is much value in being able to write well. All college teachers who have to read much students' written work, especially English teachers, should welcome the teaching of penmanship, as one of the required subjects.

Fifth—Any material that is written has more value if it is written well than poorly written material. It is almost impossible, in grading papers, not to be influenced by the appearance of the material submitted, and the unconscious tendency is to give a higher grade to well written papers than to scribbled papers, even when thought-content may be of the same value.

The second paper which I am submitting to the readers of the Business Educator was written by a California grade school principal. She enrolled and worked hard in one of my classes in order that she may be a more efficient supervisor of her teachers in the subject of handwriting. Would that there were more principals like her! Here is what she says:

"It is impossible to teach another that which one does not know himself. Before a teacher can teach penmanship efficiency, she must know what the essentials of good penmanship are, and what the difficulties are that will confront the child in his effort to express himself in written language. **This knowledge can only be gained through a personal experience in mastering the art of handwriting.**

If education is to meet the needs of the child, it is self evident that the child must learn to write in order to express himself through the written word. In order to do this effectively and with a fair rate of speed, he must be given training in penmanship. Is it not obvious, then, that the teacher should be required to prepare herself not only in the art of writing but also in the best methods of teaching it?

All teachers' colleges should require a course in penmanship of those who have not attained a good standard of handwriting, and a course in methods of teaching writing. **This latter course should be required of all teachers."**

The Importance of Handwriting

(Continued from page 17)

rents of water to turn the wheels of factories and industry, so handwriting is a conveying process that carries to others the thoughts of the great thinkers, the mutual offers and acceptances of trade, and, withal, constitutes the very arteries and veins of the business of the world.

Too often, I fear, is the teacher of Penmanship, concerned overmuch with the way handwriting is produced and its artistic appearance when completed, rather than with its legibility and the object and end for which it is written. To be sure, the teacher must develop the muscles which produce the letter forms rapidly and in a legible, flowing manner, but the pupil's mind should never become so absorbed with the **how** as to lose sight of the **why**. In fact, one never becomes a good penman until the process becomes an involuntary act. Never until, like writing shorthand, the letter forms are made without requiring thought in the making.

In conclusion, penmanship must add its part to character building in educational system; and all education has failed where building character is not its chief corner stone. The world is writhing today in the grip of crime because of the failure of educational systems to build first upon character.

In what way, do you ask, can handwriting develop character? Graphologists insist that they can read character from handwriting. I am not so sure that it has any greater claim than clairvoyance, palmistry, or the other mystic arts. I do assert, however, after 30 years experience as a penmanship teacher, that handwriting does develop character. The pupil whose hand is shaky, whose letter forms are uncertain, and whose speed is slow shows a weakness in character that often disappears as he improves his penmanship. His self-confidence becomes restored. His resolutions strengthened, his self-respect heightened, and the sense of achievement adds elasticity to his step, and firmness to his tread. He attacks and overcomes problems which he previously avoided. The re-action upon his character through the improvement in his penmanship expresses itself in every avenue of his educational program of life. Has not handwriting, then, an important place in the school program?

It is with sorrow that I learn of the death of Mr. Faust. C. A. was my friend. I have known him for more than 20 years. I have been entertained in his home in Chicago and have entertained him in my own home in Omaha. I mourn his passing but I am glad for his having lived. The world will be better because Charles A. Faust was with us for a while.

—J. A. SAVAGE.

DEGREE "FACTORIES"

By J. A. SAVAGE

Every year or two the press informs us that a Diploma Mill has been found, exposed, torn limb from limb, cremated and everlastingly relegated to the land of deceased confidence men, racketeers, and gold brick swindlers. The "millers" have all been captured, tried, sentenced to umpty-ump years in the calaboose and all is serene on the Potomac. Colleges and universities may again graduate their students without "mill" competition and everybody is happy. But it is not long until another "factory" is in operation and diplomas, degrees, or what have you, are issued at so much per. The price depends, of course, on what school one wishes to graduate from, on what date he wishes to graduate (diplomas dated back several years are like antiques and are quite valuable) and on how much filthy lucre one has to invest in his quick education. They can be purchased for from $25 on up—principally up.

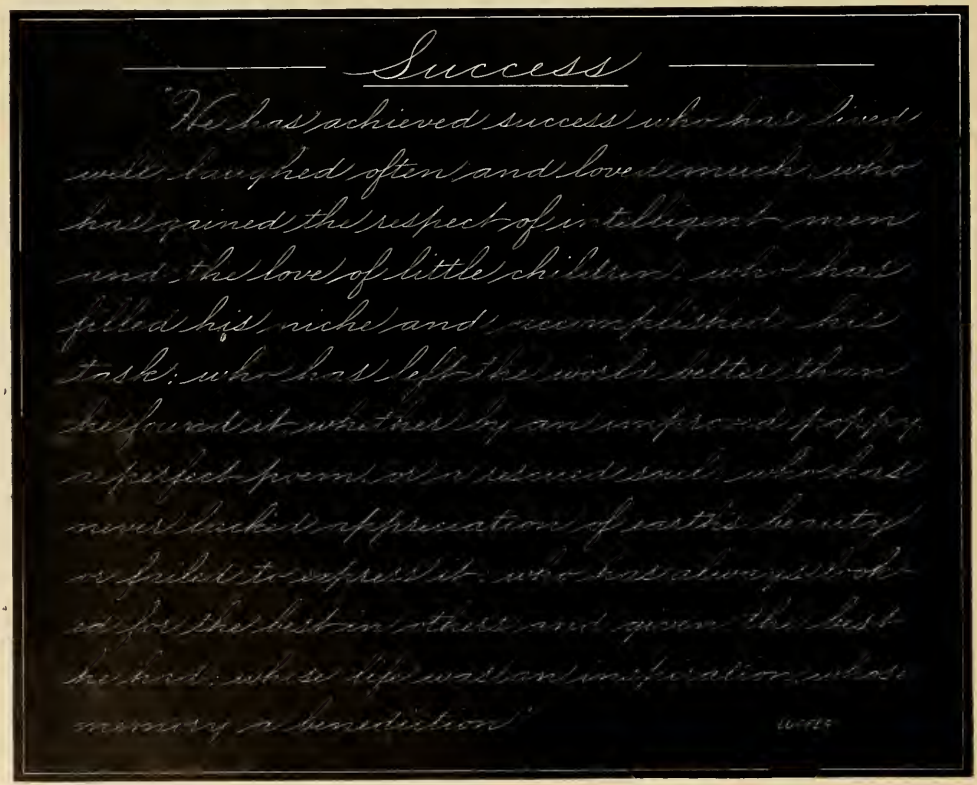
First-class degrees from the leading schools and universities of the U. S., Illinois, and other foreign coutries, sometimes bring as high as $10,000, depending on how much they are desired by the desiree. These diplomas are guaranteed to be the real thing—nearly as genuine as can be expected. They bear the real sigs. of the president, secretary, the various profs., etc.—so nearly real that those who signed them would swear they really signed them. And the seal, oh boy! it's more real than the real one, ribbon an' ever'thing.

Budda only knows how many hundreds of thousands of dollars have been taken in by the unscrupulous venders of these spurious sheepskins. It would be hard to estimate these forgeries which decorate the offices of quack dcetors, shyster lawyers, and others who are too lazy and dishonest to spend the time and study to earn degrees.

But the bootlegging machinery of diploma mills will perhaps continue to grant out their dastardly product as long as there are dishonest seekers after college diplomas. These seekers after sheepskins and degrees are not the only ones guilty of wanting success without earning it. Not long since, we were told by a prominent writing instructor of our acquaintance that a school teacher, who had for some reason made little progress in the work, became very indignant because she was not awarded high grades and credentials of graduation.

We all know of men and women in business and professional life who just can't understand why someone else who has worked long and faithfully is promoted above them. Farmers, laborers and folks in all walks of life have undergone the same experience. Diploma mills, pulls, accidents, inheritances, etc., sometimes seem to push one ahead, but there is nothing like real honest-to-goodness hard work, real industry, real determination for use as a stepping stone to success.

There is really no substitute for pluck. The dogged determination to win through faithful, conscientious service and stick-to-it-iveness is more far reaching in its results and more permanent in its final effect than any amount of unfair, dishonest methods to climb the heights of success, which is well defined in the following paragraph so beautifully written by our friend, E. A. Lupfer.



The Bentley School *of* Accounting *and* Finance

THE LARGEST PROFESSIONAL SCHOOL IN THE WORLD DEVOTED EXCLUSIVELY TO TRAINING MEN FOR SPECIALIZED POSITIONS IN ACCOUNTING AND FINANCE

Started in 1917 with 27 students. Enrollment this year 2648 students

Number of Graduates

Day Division	1,437
Evening Division	1,142
Total	2,579

The following statistics were compiled last year from reports received from the graduates of our EVENING division, *one hundred per cent reporting.* Similar statistics will be obtained this year from the graduates of our Day division.

Average Age

At time of entering the Bentley School	23
At time of graduating	27

Youngest at time of graduating, 20; oldest 55

Average Earnings upon Entering and upon Graduating

At time of entering the Bentley School	$1,208
At time of graduating	1,865

54 per cent increase while in attendance

Average Earnings in 1929

Class	*Years after graduating*	*Amount*	*Per cent of increase since entering*
1920	9	$6,307	467%
1921	8	5,632	432%
1922	7	4,148	235%
1923	6	3,398	170%
1924	5	2,965	151%
1925	4	2,732	114%
1926	3	2,592	107%
1927	2	2,239	92%
1928	1	1,987	74%
1929	0	1,782	44%

Excellent living accommodations at our dormitories and fraternity houses at reasonable rates. ¶ Completion of courses requires two years in the Day division or four years in the Evening division. *Catalog will be sent on request.*

HARRY C. BENTLEY, C. P. A., *President*

THE BENTLEY SCHOOL *of* ACCOUNTING *and* FINANCE

921 BOYLSTON STREET, BOSTON, MASSACHUSETTS

LET'S GO

By C. R. McCANN, McCann School of Business, Hazleton, Pa.

Now, that your summer vacation is over and "a good time was had by all" more serious things in life take our attention. So many of the readers of Business Educator are interested in things that are not ordinarily found in other magazines—it is so different from the rest.

The years that one spends in school are certainly profitable ones for some and it is merely wasting time for others. What is the reason that so many just waste time in school or until they are old enough to get their working papers and get a job? The happiest years one can ever hope to have are those spent in school. Ask anyone who has ever gone to school and he will tell you that he would go back to school tomorrow morning if he only had the chance. So many of us just dillydally along until it is too late and then say, "Oh! I wish I had the chance that So and So has." The reason that he didn't have the chance was because he did not prepare himself when he was young for the good position when he became older. The Good Lord gave us hands and feet with which to work but he also gave us a head to use, too. Many people think that a head is just a Hatrack or a Dandruff catcher—no one is ever to use his head. That rainbow called work is not so beautiful as she is pictured. It is honorable to work, but did you ever see a lazy man work with his hands? He uses his head and gets by with it.

Every boy or girl who expects to amount to anything in life should have a definite object. Know exactly what is to be done and plan toward that direction. Those who plan in advance are usually our successful citizens. In the beginning little boys have a high ambition in life which is usually that of a fireman or a policeman. Some finally get there later on in life, too.

Your opportunity is wonderful. You do not have to pay tuition or board and the good old taxpayer helps you get an education for nothing. Are you taking advantage of this opportunity? Did your father or mother have such an excellent chance? Are they denying themselves so that you might get somewhere in the world—something better than they themselves had when they were young like you? Always remember that you may lose your wealth but never an education.

In the beginning of school teachers always note that so many boys and girls work with a vim but later on ease up a little each month until the end of the term finds them doing practically nothing. That is the time that the "workin' papers" are being issued. Perhaps it comes to every boy or girl to quite school but if you can weather the storm until you grow out of that "big feeling" possibly it will wear away in a short time. Then again the home life has its training, too, since so many talk always about the work during the day and how easy it is—but it is getting harder every year.

The machine age is converting many every day. If a machine can be perfected to do the work of ten men that means that ten men must seek new fields of labor. When it comes to several machines being invented to help "labor saving devices" it is time that the one who must be dropped off, gets an education. If he is too old to go to school, he must be satisfied with his lot in life and simply keep plugging along. It is mighty hard for an old man to get a job because no employer wants to hire an old man—he has outlived his usefulness. There was a scientist who said, "It is the survival of the fittest."

No one ever wants to work simply because he loves it but he works because he is compelled to from force of necessity. Don't let anyone ever tell you that working is easier than going to school. If anyone is too lazy to go to school he will never amount to anything in life. There are thousands of lazy people in this world and all that is wrong with them is that they should have a good many kicks properly placed.

If anyone ever wants to get any place in the world he must work for it and work hard. Nothing comes easily. It all takes hard work and lots of it. Did anyone ever learn to dance by simply sitting along the sidelines and watching? You will be a "wall-flower" if you don't get out on the floor and dance. It does not matter how poor a dancer you may be, you MUST get out and dance. The same theory holds good in the matter of athletics. Some boys could make the basket-ball team in a year or two if they would just "go out for the team."

The good things in life do not just happen. Several years ago there was a boy who loved to play baseball. He was too poor even to make the third team in prep school but he tried for the fourth team and in two years was second string pitcher on the Varsity and later was the star pitcher of his college. If he had gone into professional baseball, no doubt, here too, he would have made good.

Now, all these things hold the same in studies. Simply because some "Nit-wit" of a teacher tells you that you will never amount to anything in school, that does not mean that you must be a "Dumb Dora". It is said that Edison was told by his teacher that he was a dumb bell but he went home and told his mother about it and the mother said that there was nothing of the kind the matter with her Thomas and the world has found out that the mother knew just what she was talking about, as most mothers do. It is all up to the individual to make out of himself just what he wishes to be. All you have to do is just think how you would act in that position and when you get it later on in life, you will have had the training.

So many times we hear the expression, "Oh! I can't do that, it is too hard." The truth of the matter is that they have never tried it to see whether or not it is hard or easy. "What the mind does not know, it tends to oppose," is a truth in psychology.

To illustrate this with a practical example. Many years ago the writer was a student in one of our large universities, studying French. Everyone said that the subject was hard until one fellow spoke up and said, "No, it is not hard if you get down and memorize the irregular verbs." It was done and everything in French came easily. What is true in French is the same with the other subjects in the curriculum. Just start in the beginning to get the basic principles and the rest will be easy. Try this little recipe for study and see if this writer of junk isn't just about right in what he says.

This may cause some lazy rascal to THINK just a trifle and if it does, this egotistical writer will be amply repaid. Get a definite goal in life and stick to it to the end.

We all have the same chance in life to get an education. Look to history and you will find that many of our presidents did not have the education that is found in the ordinary Junior High Graduate. The good things in life came to those who worked for them. They did not lie down and wait for the school bell to ring. Those who wait for the whistle to blow never get very far in life. "The more bosses one has, the less money he makes," has always been one of the writer's sayings and it holds good everywhere and anywhere.

In a few months, when they get old enough, the "workin' papers" will start to annoy the School authorities. Some states have fourteen years and some sixteen years. This has always been a constant thorn in the side of Capital. A young boy 14 years of age can do some things a great deal better than some men 40 years of age. Capital knows this and so the boy is pestering his parents to let him stop school and go to work. Little does he know that if he goes to work at this age, he will be broken down when he is an old man and unable to earn the money he could have earned if he had stayed in school until he was graduated.

Some parents do not care anything about their children. All they think about is the Almighty Dollar. If there are five or six children, why not put them to work and let father "sit around all day, smoking his pipe of clay" as the old song used to tell us. He is the man who was laid off because the new machine could do the work of ten men. This actually happens in this golden land of ours. The

Lessons in Engrosser's Script

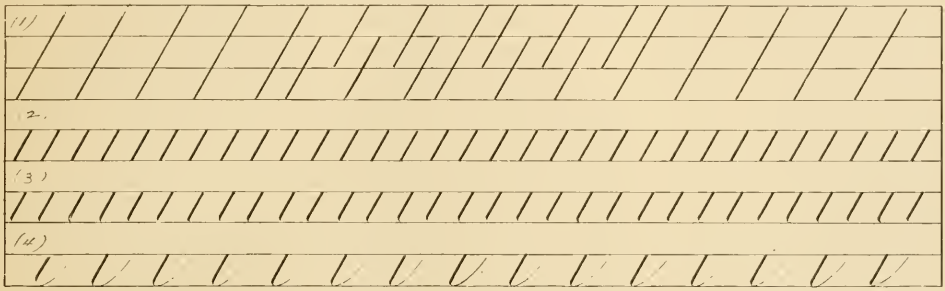
LESSON 1

Engrosser's Script is used extensively by engrossers in making resolutions, diplomas and many other documents. This is one of the first styles you should learn if you wish to become an all-round engrosser. You will find it interesting. It is one of the oldest styles of writing in use today. It has been only slightly changed during the past century.

One of the important things is to cultivate an even pen pressure. We, therefore, give a straight line exercise which will help you to develop firmness and uniformity of touch. After mastering the straight line exercise two spaces high, make it one space high; then taper it at the bottom the same as if you were going to make the small letter "u" Do not get the strokes wedge shaped.

In making the letter "n" there are two sections: the over turn and the double turn or finishing stroke. The three turns on the "n" should be the same in roundness. The final stroke of the "n" is the same as the body part of "v" Give particular attention to the finishing of the "v".

Review frequently the small exercises similar to the one at the bottom of this plate.



Let's Go

(Continued from page 22)

stingy old father does not want his children to have the opportunity that he did not want when he was a young man.

It is the continual plugging that counts in this man's world, after all. Do not stop if you seem despondent. This is the time and place that will test your ability as a sticker. It is here that the Let's Go becomes Let Go. There are too many people in this world who would rather let go than let's go.

All right, Let's Go. Will you? Thank you, I thought you would never let go. The best of luck to you all.

Mr. C. E. Dwight is a new commercial teacher in the Capital City Commercial College, Charleston, W. Va.

Miss Dorothy Dick of Fort Collins, Colo., has recently been elected to teach commercial work in the Gary, Ind. public schools.

Miss Ellen Anderson of Evanston, Wyo., and **Miss Ruth True** of New London, Conn., are two new commercial teachers in the West Haven, Conn., High School.

Mr. Lawrence J. Dolan, last year with the Commercial High School at New Haven, Conn., has recently been elected to teach in the Bulkeley High School at Hartford, Conn.

TESTIMONIAL DINNER TO PROF. H. W. PATTEN

On Saturday evening, June 21, the professional penmen of Philadelphia gave a testimonial dinner at the Adelphia Hotel, in honor of Prof. Henry W. Patten, of Central High School, on the occasion of his seventieth birthday.

A beautifully illuminated testimonial, the work of H. W. Strickland and Charlton V. Howe, was presented to Prof. Patten. Each of the penmen signed it in professional style.

Many penmen friends and admirers of Prof. Patten, living at a distance, sent letters and telegrams of felicitation.

The dinner was attended by T. H. McCool, Albert Fischer, H. W. Strickland, Charlton V. Howe, Jas. Shearer, Wm. C. Bostwick, Edw. Walton, Alexander Eisenhauer, Andrew Koller, Michael J. Ryan and Henry W. Patten.

Mr. Carl A. Skow has recently been elected to teach commercial subjects in the Greybull, Wyo., High School.

Miss Mary G. Shea, for the last few years a commercial teacher in the Easthampton, Mass., High School, is now with the Weaver High School, Hartford, Conn.

THE COVER

Several specimens have been received from E. L. Brown the nationally known penman and engrosser of Rockland, Maine. It seems that Mr. Brown is an ever flowing fountain of inspirations and ideas. The work just received from him contains some of the best work we have ever seen produced by him, or in fact, by any penman. A cover page by him appears on this issue. In the May issue appeared his specimen, "Cardinal Principles of Rotary." The original of this was beautifully colored and handled in a broad, modern way. Mr. Brown is truly an artist and we are indeed fortunate in having him as a regular contributor to the Business Educator.

Miss Olive C. Davis of Concord, Vermont, has recently accepted a position as commercial teacher in the Montpelier, Vermont, High School.

Miss Ferrol R. Huyck of Aplington, Iowa, is a new commercial teacher in the Gurnee High School, Waukegan, Ill.

Mrs. Millie R. Anfinson of Greeley, Colo., is a new teacher of typewriting in the Kinman Business University, Spokane, Wash.

Mr. C. E. Reindollar is the new head of the Commercial Department in the Nebraska State Teachers' College at Wayne.

Value of Good Penmanship in Business

By C. D MOORE,
South-Western Publishing Co., 100 Fifth Avenue, New York City

I have chosen to treat this topic briefly from two angles: (1) the value of good penmanship to any business; (2) the value of good penmanship to the individual who enters business. That good penmanship is valuable to any business, it seems to me, is obvious. And it is equally obvious that it adds much to the personality, chances for advancement, and mental development of the individual and is therefore valuable to the one entering business. In keeping with the theme of the convention some suggestions are also included regarding the stressing of certain things which may not be generally considered a part of a penmanship course.

Value of Good Penmanship to Any Business

While the typewriter is used so generally in business today, still there is constant need for handwriting. The consensus of opinion of men in business is that the advent of the numerous machines in business only increases the necessity for handwriting. And the modern complex organizations have necessitated an equally complex and detailed system of record keeping. This in turn requires skill not only in handling figures and making entries, but exacts neatness, accuracy, and precision as well. One executive told me of an instance where 6,000 items had to be checked in order to locate an error resulting from a carelessly made figure. So the everyday use of notes, memoranda, entries, signatures, etc., call for handwriting regardless of machines.

The story is told of the careless farmer who always permitted his cows to graze along the railroad tracks so that the engineers were disturbed. After receiving numerous reports of this, the president of the company wrote a letter to the farmer requesting him to see that the condition was corrected. The farmer could not read the writing so showed it to the conductor of one of the trains of this road in which he was riding to town in hopes of learning what the letter was about. The conductor could not decipher it, so he punched it and handed it back to the farmer who we are told used it as a pass for the balance of his days.

Good penmanship is of value to a business, therefore, because of its greater legibility. This means greater efficiency—the cry of the century. It means fewer errors and less embarrassments. We know that the custom of typewriting the name of the one whose signature appears on the letter immediately below the signature is quite general now. And judging from many letters received, the custom is justified. Perhaps there was believed to be an element of safety in a poor handwriting because for some time it was thought that a very poor and unusual signature could not be forged so easily as a well written one. But this has been scientifically proved to be the reverse. And at this age when competition is so very pronounced, when millions are spent for advertising, is it not of utmost importance that the letter not only be perfect in mechanical makeup, quality of paper and letterhead, but that the signature be on par of distinction.

Value of Good Penmanship to Individual Going Into Business

Personality plays a great part in any individual's success. It has been defined as the sum total of our positive and negative traits. Generally, we think of personality only as favorable but there are individuals whose personalities are unfavorable and this may be due largely to a single negative characteristic. It is obvious, therefore, that an individual should attempt to develop positive characteristics. And since a good handwriting is certainly positive, is it not important? Who is not favorably impressed by any accomplishment? And is not an ability to write a fine hand an accomplishment? I was informed by a chief official of one of the largest typewriting companies that it is considered poor custom for one to write a personal letter on a typewriter. He said that it was done to a considerable extent but usually excused or asked to be excused because of the time saving element. But this is not a valid excuse. The practice is wrong. The purpose of elite type originally was to represent a personal message from the high official of a company. Today, elite type is used in all phases of business from correspondence to billing. Since it is good form to write personal letters in longhand, what better medium can be used for creating favorable impressions on one's friends. Someone has said, "Make friends and your friends will make you." Friends impressed favorably are very likely to play a large part in advancing one. On the other hand, careless writing would have a parallel effect to a dirty collar or to poorly kept finger nails. And in the case of the typewritten letter, we are all much impressed and attracted, though we may be unconscious of it, by a fine signature. I have some very good friends who are not or never have been considered penmen—men in the business world—whose signatures are beautiful and individual yet accurate and legible. I feel certain,—perhaps it would be difficult to prove—that this ability alone has done much toward earning success for each. And each is very successful. Good penmanship adds much to one's personality.

Again we find that many firms require applications to be in the applicant's own handwriting. Frequently we see articles which attempt to prove that personal characteristics can be read in handwriting. While this may not be entirely true, yet there is no doubt but that an application prepared in longhand will give something of a cross section of the individual writing it from the standpoint of the penmanship alone. To say the least, good penmanship is valuable here. And since it is one of the important things in connection with securing a position, is it not worthy of careful attention and consideration? For how much greater likelihood is there that an individual who can prepare his application neatly with good penmanship will secure the position? Good penmanship does not only help the individual to secure a position, but it helps him to earn promotion. Promotion results from numerous favorable impressions. And handwriting is one very pronounced medium for registering favorable impressions.

I shall not attempt to prove that there is a mental discipline derived from the study of penmanship for I realize that some of the leading educators differ on this point. But I cannot help but feel that there is considerable mental development gained through acquiring an ability to write a fine hand. And there is no doubt but that this ability carries over into the field of business. Certainly the individual has a better sense of appreciation for proportion, neatness, accuracy, and form. There is a pronounced coordination of mental and physical. And other things being equal, the individual possessed of an ability to execute a neat, strong, correct style of writing will be in a better position for making progress than one who cannot.

In keeping with the theme of the convention, I have felt that it would be well to set down some things of this nature from the standpoint of a layman. Emphasis should not only be placed on skill, but the student should be made to appreciate fully the value of quality of paper used, quality of ink, color of ink, qualities of pen and of pencil. I once saw nearly 100 applications that were written in answer to an advertisement. Out of this number not more than five had any apparent idea of the value of good materials. I have heard it said that an advertisement for a position that will pay $15.00 a week will have a response comparable to a line at the bath house of a shore resort on an extremely hot summer's day; that one for a position that will pay $150.00 a week will scarcely draw more than a few responses. It is obvious that the latter calls for a well rounded preparation. But is not penmanship one form of preparation? And is not an appreciation for quality

of material an important requisite? In addition to this, students should be trained to make proper use of blotters and rulers. A sense of pride should be inspired. And so frequently do we find that individuals in the business world fail to recognize the importance of dating each memorandum. Oftentimes much loss of time results, if, indeed, more serious consequences do not arise. While this may be outside the scope of this topic, still I consider it very worthy of mention here. And much will depend upon correct mental pictures made upon the mind. I believe that much good will result from the keeping of correct forms, work, and exercises before the student at all times. He is certain to develop much from the very atmosphere. Let's see then that we give the student a thorough training not only in the proper execution of letters and figures, but also in other phases relevant to the field that will be of real value later. The life in the school is certain to carry over to the life in business. And since we see that good penmanship is of value to a business and an important part of an individual's equipment who is to enter business, let us do what we can to give it proper emphasis.

Miss Helen H. Fairhurst of Mathews Court House, Va., is a new commercial teacher in the Granite City, Ill., High School.

Mr. A. Wallace Gendron, last year with the Little Compton, R. I., High School, is a new commercial teacher in the Woodrow Wilson High School, Weehawken, N. J.

Mr. Francis Trunt has recently been elected to teach commercial subjects in the Middletown, N. Y., High School.

Miss Gladys A. Cunningham, last year with the Junior High School, Malden, Mass., will teach, the coming year, in the Technical High School at Newtonville, Mass.

ANOTHER PIONEER EDUCATOR DIES

Word has been received from A. D. Wilt, Jr., of New Caanan, Conn., that his father, A. D. Wilt, Sr., died on August 12th.

He was one of the pioneers of commercial education and was one of the organizers of the educational associations fostering business education.

In 1860 Mr. Wilt established the Miami Commercial College, now the Miami-Jacobs College, in Dayton, Ohio, which school has been a wonderful influence in building up the city of Dayton and the Miami Valley.

Mr. Wilt was the oldest, most esteemed, most honored and most scholarly of "The Old Guard" and retained marked physical and mental strength and alertness up to the time of the paralytic stroke which culminated in his death.

The profession is thankful for the services which he rendered and mourns deeply his loss.

Miss Jeanette Harrison of Schenectady, N. Y., is a new commercial teacher in the High School at Ilion, N. Y.

Miss Alice J. Pratt, a recent graduate of Drexel Institute, Philadelphia, is now teaching in the Stamford, Conn., High School.

Miss Dorothy F. Colburn is a new shorthand teacher in the North Andover, Mass., High School.

Mr. Vinton J. Dyer of Auburn, Maine, has recently accepted a position to teach in Hampton Acadmy, Hampton, N. H.

Mr. John B. Schneider of Chicago, is a new teacher in the Department of Commerce of Marshall College, Huntington, W. Va.

Miss Edith Hess, recently with the A. & M. College at Monticello, Ark., is now Professor of Economics in Bethel College, Newton, Kansas.

Mr. W. W. Weaver and **Miss Elfrieda Bauersfield** are two new teachers in the Canton Actual Business College, Canton, Ohio.

Miss Dorothea White of Columbus, Ohio, is the new head of the Secretarial Department of The Andrews Institute for Girls, Willoughby, Ohio.

Mr. Rodney P. Wing of Cedar Rapids, Iowa, is now with the Calhoun Secretarial School, Minneapolis.

Miss Ruth F. Higgins and **Mr. Paul F. Steffen** are two new commercial teachers in the Danbury, Conn., High School.

Mrs. May D. Hopkins, for several years head of the commercial work in the High School at Richwood, W. Va., is now with the Port Jervis, N. Y., High School.

Miss Pansy Johnson, for several years a commercial teacher in the County High School at Winnemucca, Nevada, is now teaching in the Santa Cruz, Calif., High School.

Miss Effie Helms of Bowling Green, Ky., is a new shorthand teacher in the Roanoke National Business College, Roanoke, Va.

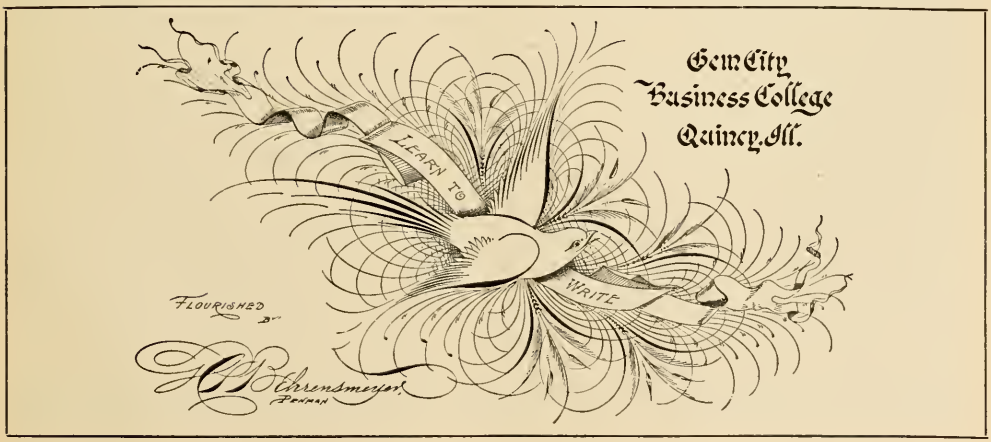
Mr. F. B. Risley, recently with Burdett College, Boston, is now teaching in the School of Commerce, Rochester, N. Y.

Mr. William C. Hartmann of Greeley, Colo., is the new head of the Commercial Department in Mount Allison Academy, Sackville, New Brunswick.

Mrs. Oneita Powell of Quincy, Ill., is a new shorthand teacher in Brown's Business College, Rockford, Ill.

Mr. Reo F. Zehner, formerly of Elkhart, Ind., is a new teacher in the Commercial Department of the Rasmussen Practical Business School, St. Paul, Minn.

A. M. Lloyd, Secretary of the E. C. T. A., recently visited the Business Educator. Mr. Lloyd is with the Banks Business College, Philadelphia, Pa. He is very enthusiastic over penmanship and is a firm believer that all students in business colleges should learn to write a free easy hand.



Flickinger's Picture Presented to High School

The Senior High School of Norristown, Pa., maintains a very fine Penmanship Department. Students in the High School may elect penmanship at any time during their High School career. It is a very popular subject and hundreds of students take penmanship.

The school also has a Scribbler's Club which meets every two weeks. This club recently presented the high school with a picture of Henry W. Flickinger, one of America's outstanding penmen.

We reprint the presentation speech given by Thelma Schaibley.

Last year the Scribbler's Club of our high school decided to purchase a picture of some great penman. The money was raised and the picture bought, but school closed last spring before it was ready for presentation. The portrait that you see before you is that of Henry W. Flickinger, one of the greatest penmen that the country has ever produced. In skill and artistic accomplishment in his field, he ranks with Platt R. Spencer, the creator of the Spencerian System of Penmanship. Mr. Flickinger's artistic creations in the field of fine writing have met the approval of the severest critics in this art.

Mr. Flickinger was born in 1845 in Perry County, Pennsylvania. He received a common school education and at the age of 19 answered his country's call as a soldier in the great Civil War. After the war he decided to continue his education by enrolling as a student in the Eastman Business College, Poughkeepsie, New York. Later he became a teacher in this school, and for many years he was a penmanship instructor in different private schools in Philadelphia. He assisted in the preparation of a wonderful penmanship exhibit for the Centennial in Philadelphia in 1876. He was an author of different penmanship systems, but his greatest and finest contribution to the penmanship profession appeared in 1891. We honor him as a great penman, but he was also a great teacher in his chosen line, as well as a good soldier, a composer of religious hymns, a kind friend, and a good man.

The Scribbler's Club takes pride in presenting this picture. We believe that great penmen should be honored as are great men in other fields of art. Therefore in the name of the Scribbler's Club I present this portrait to our high school. We hope that it will be accepted and given a fitting place on our walls, where it may serve as an inspiration for better penmanship and higher ideals to students who are here now, and to many others who will follow.

I TEACH PENMANSHIP BY MAIL

Small cost, easy lessons, during your spare time. Write for my book, "How To Become An Expert Penman," FREE! It contains specimens and tells how others became expert writers by the Tevis Method. Your name will be elegantly written on a card if you enclose stamp to pay postage. Write today!

T. M. TEVIS. Box 25-C, Chillicothe, Mo

The above specimen was executed by Dr. E. L. McCain, Detroit, Mich. Few doctors are so interested in penmanship and few have shown so much skill. It is a pleasure to present this specimen to our readers. The specimen is from the scrapbook of Mr. Knecht.

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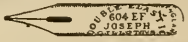
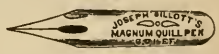


No. 604 E. F. Double Elastic Pen



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The second of a series of fifteen sweeping, graceful flourishes by that wizard of the pen, Francis B. Courtney.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

Cover Design

Bold, dashy script is attractive for advertising. Very large script cannot be written, but is first carefully penciled and traced in ink. In order to retain the dash and written appearance it will be necessary to use a free whole arm movement for the capitals and flourishes in making the pencil drawing. Placing of the different lines and the spacing and form of the letters will require most critical attention. Uniform slope of the letters must also be maintained. The shaded small letters of words "Business Educator" were ruled with tee-square on drawing-board, excepting the curved lines of s, d, c, a, o, and r. All connecting fine lines were made by drawing pen towards body. The thin lines of capitals were drawn very carefully with a fine pen, and by following very closely the pencil lines. Aim for smoothness and strength. The last three lines were written—whole arm for capitals—combined movement for small letters.

Sign painters use script with effective results. Some of the older men in the sign painting business used a beautiful shaded round hand similar to the engraver's style. We have lettered many signs for local painters. The lettering in lower left hand corner was made with a No. 2½ broad pen, and retouched with a fine pen. The flourished birds were added to fill the corners, so to speak. Use a fine flexible pen and whole arm movement for best results in flourishing. Send us your work for criticism.

(See cover of this issue)

By P. A. Westro pe, Denver, Colo.

The first of a series of master flourishes by H. S. Blanchard, Los Angeles, Calif.

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LEARN AT HOME ... DURING SPARE TIME
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of interest to every teacher and student of handwriting. Circulars with Chapter Subjects, also Reprint of Reviews sent upon request. The book is recommended and sold by
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Copyright

THE HISTORY OF ST GEORGE AND THE DRAGON

D. W. HOFF, Meadville, Pa.

(See Mr. Hoff's drawing on page 30)

It is quite generally known that St. George is the Patron Saint of England. His picture hangs beside other great paintings in the Royal Galleries of St. Petersburg, Paris and Vienna. He was very popular in all the European countries during the Middle Ages. In Denmark every hospital and infirmary was dedicated in his honor. Many churches contained his statue in wood, and on all the stoves made in England was cast his image. Even today travelers speak of the life-size marble statue in the museum at Vienna.

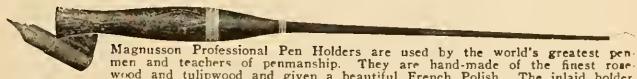
St. George was born during the third century. He was a native of Chappadocia, Asia Minor. He was ordained a Bishop at Alexandria, and by flattery soon obtained the Arch-Episcopal throne. His reign was marked by power, pomp and tyranny. His episode with the dragon was, of course, mythical. He is supposed to represent Christianity and "To Drive Evil from the Earth."

Tradition states that near the town of Silea, in Libya, there dwelt a fierce and rapacious dragon which defied all attempts to slay it. An agreement was made by which the citizens were to furnish two fresh eggs every morning for the dragon's breakfast. All went well until things began to fail and then the enraged animal approached the city gates to demand his food. The people hardly knew what to do. Their fields had been laid waste and there were no eggs. They must give up their children. Lots were cast in the assembly each morning and the child taken out to the usual place. When the lot finally fell on the King's only daughter he offered large sums, even to the half of his kingdom, if her life could be spared. But the people remained firm and reminded him of the understanding that no child should be exempt. There was no other way. The princess must be sacraficed, though every heart was filled with sadness. Clad in her royal robes she slowly, but fearlessly, walked out toward the dragon's den. Just then a knight came along and seeing the crowd of sorrowing people, inquired into the cause of the trouble. Then, riding forward and accosting the princess, he gallantly offered to save her life. The dragon was rapidly approaching. The knight saw that he must hasten. Putting spurs to his horse he dashed on to engage in a terrible but successful combat.

WEST VIRGINIA LOSES TO NEW YORK

In July we placed, in New York State, an Iowa teacher employed last year in West Virginia. And, by a coincidence, we also placed, in this same high school, a Colorado teacher who taught last year in West Virginia. This has been an unprecedentedly dull season, but we still place teachers. May we help you?

THE NATIONAL COMMERCIAL TEACHERS' AGENCY
(A Specialty by a Specialist)
E. E. GAYLORD, Mgr. PROSPECT HILL, BEVERLY, MASS.



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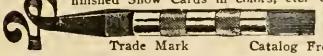

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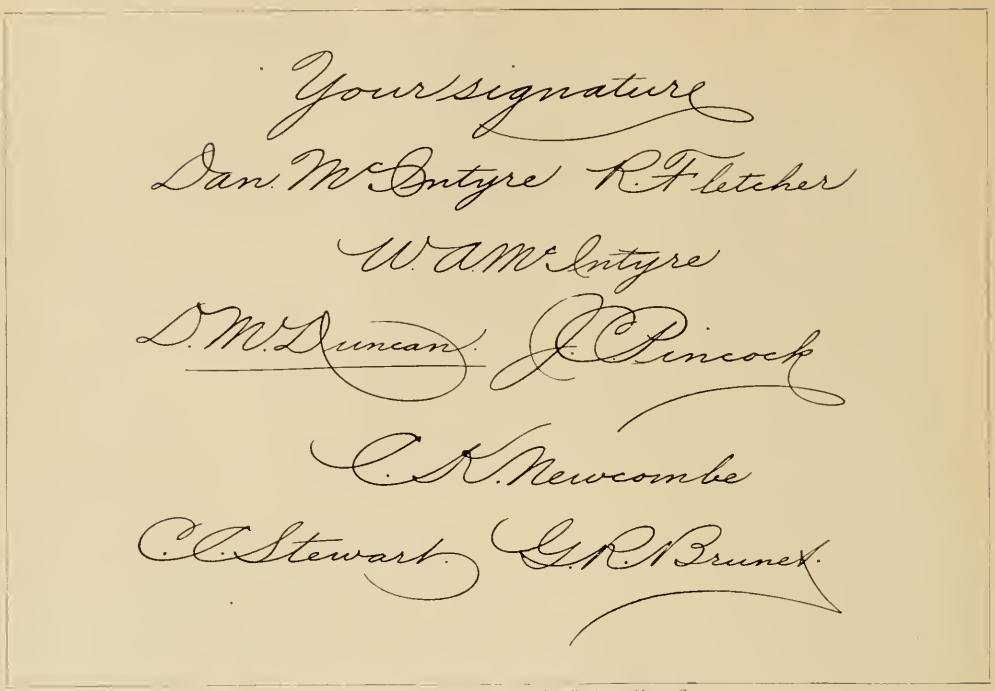

By G. R. Brunet, Lord Selkirk School, Winnipeg, Man., Can.

Mr. Howard Frissell of Thompson Falls, Mont., is a new commercial teacher in the Spokane, Wash., Public Schools.

Mr. M. F. Denise, recently dean of Miami-Jacobs College, Dayton, is now with Bryant & Stratton College, Buffalo, N. Y.

Miss Frances Enos of Stanton, Neb., is a new commercial teacher in the Plainview, Neb., High School.

Miss Constance E. Clayton, a recent graduate of the State College for Teachers, Albany, N. Y., has been elected commercial teacher in the High School at Midland Park, N. J.

Miss Claire E. Burke of Springfield, Mass., is a new commercial teacher in the Warren, Mass., High School.

Mr. Ion E. Dwyer is the new head of the commercial work in Morse College, Hartford, Conn.

Miss Irene E. Hale, recently commercial teacher in the Ilion, N. Y., High School, has accepted a similar position with the High School at Amherst, Mass.

Miss Maude Warner of Randolph, N. Y., is a new commercial teacher in the Celeron, N. Y., High School.

Miss Eva Avery of Plymouth, N. H., is a new teacher in the High School at Colebrook, N. H.

Miss Thelma H. Reed, for several years commercial teacher in the Proctor, Vt., High School, has been elected head of the Commercial Department of the High School at Islip, N. Y.

J. P. Kanerva, Duluth, Minn., is turning out some high grade work as the above signature shows.

LESSONS IN PENMANSHIP BY MAIL

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BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Conner Shorthand, by Charles Chambers Conner. Published by the Phelps Publishing Company, Springfield, Mass. Cloth cover, 148 pages.

"A new system, with title "Shorthand Made Most Legible for Personal or General Use.

A light short stem or other small character is taken as a stenographic unit. All primary short strokes are treated with uniformity, the consonant stems being alike subject to lengthening, and there is correspondence in both slope and length of stems to our long-hand letters. A first stroke effectively governs what follows, requiring no calculation as to where a second or third will end.

Nothing arbitrary has been admitted. Every thing is based on the alphabet, the strength of which is in its simplicity. A character stands alphabetically for one thing or kind of thing; it is dependable for that. No stroke nor mark is introduced but will be useful as designated, and nothing is to be unlearned as there is nothing to be learned differently ahead.

The textbook has features which are distinctive. The form or nature of the shorthand characters is determinative of each early lesson and thus primarily impressed. A lesson sets forth one thing or class of things. The sections are easy steps through the whole. When more than one rule is stated before a line or lines of shorthand characters, there is a superior figure which has its corresponding figure with the shorthand, the key words, and the practice exercises, thus indicating in these latter just the way the words are to be written. The arrangement of details lends itself to teacher and student alike. Rules of writing, stated simply, are learnable by their application, and there are comparatively few abbreviated words and no phrases to memorize. Rules are so stated that there are no exceptions to them, while the manner of writing words or phrases is made inevitable."

A Course in English for Engineers, Volume II, The Engineer's Professional and Business Writing, by Carl A. Naether, M. A., Associate Professor of English, University of Southern California, in Charge of Instruction in Business Writing, in Collaboration with George Francis Richardson, Ph. D., with an Introduction by J. A. L. Waddell, D. E., LL. D., Consulting Engineer. Published by Ginn & Company, Boston, Mass. Cloth cover, 488 pages.

"A Course in English for Engineers" offers text material for students in English composition in technical as well as in other schools, and reference material for the engineer engaged in private practice or employed in varied capacities by manufacturing and engineering firms. That a real need for such a work exists at the present time, no one familiar with the treatises in this field can deny.

The chief purpose of this work is to help instructors in English composition to adapt their teaching more closely to the needs of engineering and other technical students by furnishing them with subject matter which is of genuine interest to any one planning to make engineering his life work. In carrying out this purpose, sight has not been lost of the unstandardized conditions surrounding the teaching of English composition to technical students in colleges and universities, as shown by the diversity of purpose, length, and content of courses—a diversity somewhat confusing, to say the least. Inquiries made among a representative number of presidents of well-known technical schools, deans of engineering colleges in the universities, and professors of English in general, would lead to the conclusion that all are agreed that the engineering student should be given instruction in writing, but that very few are agreed on the subject matter, the number of courses, or the year (freshman, sophomore, or senior) in which this instruction should be given.

The Fundamental Theory of Electrical Engineering, by Arthur Lemuel Albert, M. S., Assistant Professor of Electrical Engineering, Oregon State College. Published by Ginn & Co., Boston, Mass. Cloth cover, 323 pages.

The present trend in engineering education is decidedly toward less specialization in the undergraduate course. Engineers and educators alike are reaching the conclusion that the undergraduate should attempt to master only the fundamental theory of his chosen profession during the four-year course, leaving to the industries the training in specialized practices. Furthermore, the demand for graduates in telephone communication, radio, and such newly developed branches as the talking-moving-picture industry has shown that the older type of training in electrical engineering with undue emphasis on particular frequency bands, energy levels, and magnitudes of current and voltage, is inadequate. Also, such devices as the vacuum tube and photo-electric cell, formerly of scientific importance only, must now be considered in electrical-engineering courses.

In preparing this book these factors have been carefully considered. As an examination of the table of contents will show, only the fundamental electrical phenomena have been included, but these have been treated in detail, and without overemphasizing their application to particular branches of electrical engineering. The presentation is designed for college and university courses and is especially suited for use by students beginning electrical engineering, but it is also adapted for use by non-electrical students desiring training in fundamentals, and for use in industrial-training courses.

Maxwell Droke's Letter Laboratory. Published by The Business Letter Institute, Inc., Indianapolis, Indiana.

In the Letter Laboratory is presented a most practical and complete collection of business letters gathered together in convenient portfolio form.

Roughly, about one-half of the letters reproduced in this portfolio were written by The Business Letter Institute for their clients. The remaining examples were carefully selected from their files containing more than 10,000 specimens, accumulated from various sources during the past decade.

These letters have been selected because they appear to best illustrate specific points and fundamental letter principles; then, too, they were selected because of their being of general interest, containing ideas and suggestions that may be readily adapted to specific needs.

The Table of Contents is as follows:

Sec. 1—Taking Routine Letters Out of the Rut
Sec. 2—Handling Complaint Letters
Sec. 3—Concerning the Length of Your Letters
Sec. 4—Gaining Interest With Your Opening Paragraph
Sec. 5—When and How to Use the "Mystery" Letter
Sec. 6—When and How to Use the Humorous Letter
Sec. 7—When and How to Use the Postscript
Sec. 8—When and How to Use the Return Post Card
Sec. 9—How to Write Letters That "Take the Reader Along"
Sec. 10—Letters That Sell to Women — and Some That Don't
Sec. 11—Handling Prospects Who Dodge the "Dotted Line"
Sec. 12—How to Get Your Booklet Read
Sec. 13—Getting New Prospects Through Present Customers
Sec. 14—Letters That Inspire Salesmen and Agents
Sec. 15—Tested Plans to Build Your Mailing List
Sec. 16—53 New Ideas for Letter Layouts
Sec. 17—Analysis of Successful Sales Letters
Sec. 18—28 Secrets, Systems and Suggestions

Latin Two Years, by Clyde R. Jeffords, Ph. D. Published by the Globe Book Company, New York City, N. Y. Paper cover, 177 pages.

This book contains in condensed and classified form the essentials of first-year and second-year Latin in secondary schools, following the recommendations of the Classical Investigation, the College Entrance Examination Board, and the recent revision of the syllabus in ancient languages.

Special phrase lists furnish combined drill on both the vocabularies and the inflections of each half year, relieving the monotony of mere memorizing by the analytical and constructive work of phrase building.

Acquisition of vocabulary is further facilitated by a carefully selected list of English derivatives, based on the prescribed word lists for each term, combined with the corresponding assignments for the study of the elements of word-formation.

The etymological grouping of the general vocabulary puts additional emphasis on word analysis and the practice of vocabulary building, and follows the modern trend toward constructive methods in presentation.

The articles on Roman background are designed to furnish concisely the material required by the syllabus and essential for the cultural side of the work. Illustrations are added to subjects which need graphic presentation.

A collection of standardized examinations furnishes ample material for syntax study and review, as well as text for practice in translation and Latin composition.

Commercial Arithmetic, by Warren L. Starkey, Chairman of the Commercial Department, Jamaica High School, New York City, N. Y. Published by the Globe Book Company, New York City, N. Y. Paper cover, 179 pages.

1. The book covers a complete and thorough treatment of topics meeting the requirements of our best secondary or business schools.
2. It contains complete illustrative problems with clearly analyzed solutions.
3. Specimen achievement tests given at the end of the book afford a very valuable review toward the end of the course.

Accounting Theory and Practice, Volume I, by Roy B. Kester, Ph. D., Certified Public Accountant; Professor of Accounting, School of Business, Columbia University. Published by the Ronald Press Co., New York City, N. Y. Cloth cover, 835 pages.

In two volumes, Kester's Accounting Theory and Practice provides a coordinated and graded development of accounting from first principles to procedures for the most complicated transactions arising in ordinary business practice.

Volume I (third revised edition). Explains fundamental principles, using the financial statement as a starting point. It sets forth definite procedures, describing and illustrating the chief books of original entry and the ledger. It explains the handling of all the various types of transactions, and the successive steps in the mechanics of record keeping.

It gives also a well organized treatment of the features of partnership and corporation accounting, office organization for control, relations between accounting and the problems of administration, and the analysis and interpretation of reports by executives.

Volume II (revised edition). Devoted primarily to the accounting and financial problems of the corporation. Special emphasis is laid on the valuation of balance sheet items. The treatment of depreciation nature, calculation, and expression on the books—is one of the best ever formulated.

The book explains the nature of each asset and liability item, and gives in full the accepted procedure for their handling. It works out scores of problems involved in matters like bond transactions; accounting for profits and dividends; surplus, reserve, and sinking fund adjustments; consolidations and the consolidated balance sheet.

WESTERN PENMANSHIP ASSOCIATION CONVENTION

The third annual Western Penmanship Association Convention was held in Los Angeles, Friday, May 23, 1930. The Association meeting was unusually well attended. The membership has passed the one hundred mark. A most excellent program was prepared and everyone went home happy and pleased.

The morning was spent visiting schools for the purpose of observing teaching methods in elementary and Junior High Schools. No stereotyped or rehearsed lessons were given. No class knew what it would be called upon to do. This proved extremely interesting to all visitors. Luncheon was served at noon at the Elks Temple, followed by two talks, "Methods Used in the Teaching of Writing in Elementary Grades", by Miss Marietta C. Ely, Assistant Supervisor of Writing, Los Angeles City Schools, and "Methods Used in the Teaching of Writing in Junior and Senior High Schools", by Albert E. Bullock, Supervisor of Commercial Education, Los Angeles City Schools.

The evening program held at the Polytechnic High School, proved to be a most helpful and inspiring session. At this meeting Mr. Robert H. Lane, Assistant Superintendent, Los Angeles City Schools, spoke on "The Place of Writing in the Activity Program" and Miss Madeline Veverka, Supervisor of Primary Education, Los Angeles City Schools, spoke on "Penmanship as Problem for Little Children."

The officers for the past year were: R. E. Wiatt, President, Supervisor, Los Angeles; Bertha E. Roberts, Deputy Superintendent, San Francisco, Vice President; Myrtle I. Palmer, Supervisor, Oakland, Secretary and Treasurer.

The officers for the following year are: Bertha E. Roberts, President; Myrtle I. Palmer, Vice President; Marietta C. Ely, Secretary and Treasurer.

The next annual meeting will be held in San Francisco.

SCHOOL MAN CLAIMED BY DEATH

Julian F. Phillips, secretary and treasurer of Goldey College, Wilmington, Del., died suddenly at his home in Wilmington on Monday, June 2, 1930.

Mr. Phillips had been identified with Goldey College since 1903. After graduating from Goldey in 1901, he became an instructor in the Meadville Commercial College at Meadville, Pa., and in the summer of 1902 he secured special post-graduate work at the Rochester Business Institute, Rochester, N. Y.

After being employed in New York City, he returned to Goldey College in 1903 as bookkeeper and assistant manager. When the school was reorganized in 1909, following the death of H. S. Goldey, the founder, Mr. Phillips was made secretary-treasurer, which position he held until his death.

Mr. Phillips was a charter member of the Wilmington Exchange Club and was chairman of the board of trustees of the Peninsula M. P. Church, Wilmington.

Mr. Phillips was 57 years old. He was a man of congenial disposition, was a "good mixer", and had a host of friends, both in Wilmington and throughout the commercial educational field who mourn his loss.

A CHALLENGE

The author or a promoter of the Gregg or Pitman system of shorthand is offered the cost of the first printing of the textbook of the Conner system if either may prove the claim made for this is not valid: that with fewer strokes of pen more sounds of speech will be definitely represented by this method of writing than by any other.

Several paragraphs of ordinary length in general matter to be written in the respective systems; the basis of judgment to be the latest edition of the Gregg (1929) and Isaac Pitman (1930) manuals and the Conner textbook; special rules for the comparative test to be made in fairness to all concerned.

Any teacher or school of shorthand may have the book without charge if the claim is not valid.

Special price to teachers, schools, or libraries, $1.00 per copy, single or in quantity.

Apply to **Phelps Publishing Co.**, Springfield, Mass., or to the author, C. C. Conner, East Northfield, Mass.

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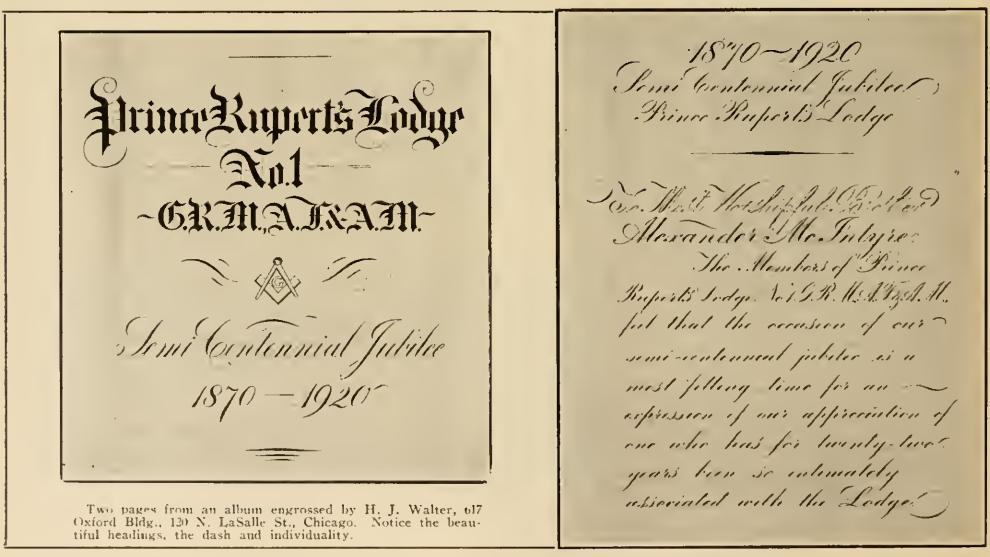
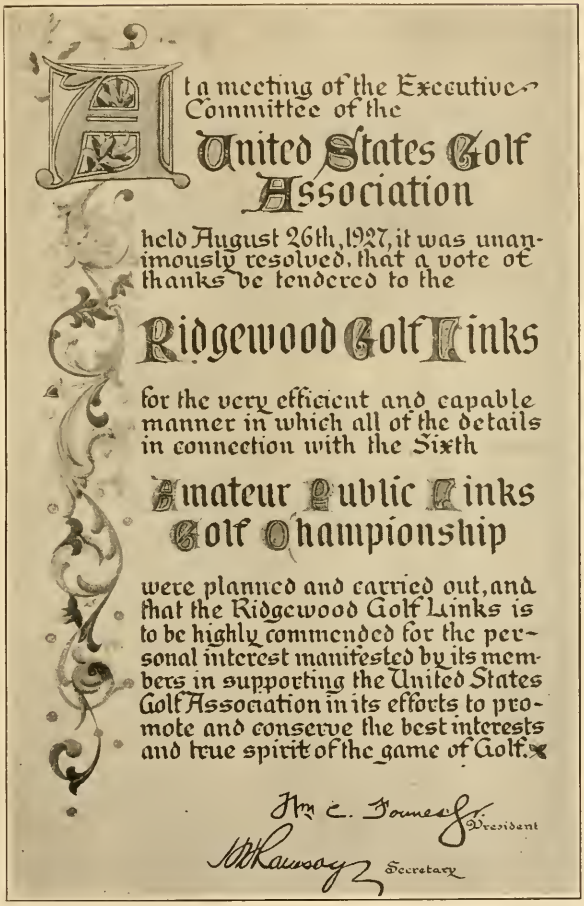


Two pages from an album engrossed by H. J. Walter, 617 Oxford Bldg., 130 N. LaSalle St., Chicago. Notice the beautiful headings, the dash and individuality.



This beautiful illuminated album page is from the Soule-Strickland Engrossing Studio, 2221 Land Title Bldg., Philadelphia, Pa. H. W. Strickland, Penman and Engrosser. The background of the scroll is in gold. The scroll and letter are in blues, reds and greens.

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THE ZANER-BLOSER CO., Penmanship Specialists **Columbus, Ohio**
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VOLUME XXXVI OCTOBER, 1930 No. II

The Business Educator

COLUMBUS OHIO

Penmanship
Business Education
Engrossing

Zaner and Bloser Company

Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879 Subscription $1.25 a year.

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Check and Double Check

Have you read the Bloser Memorial Resolution that appeared in the June number of the B. E.? If not, you have missed something! As a Zanerian, you will wish to see the testimonial illuminated, framed, and ready for inspection at the Cincinnati Convention next April. This can be realized only through the concerted efforts of loyal students and others who felt the influence of Elmer W. Bloser, the teacher and the man.

The pyramids were built stone by stone. They are monuments to courage, perseverance, and immortality. Each contribution to the Treasurer, E. A. Lupfer, 612 N. Park Street, Columbus, Ohio—is a stone in the memorial of one whose courage and perseverance advanced the cause of good handwriting.

Chairman Resolution Committee.
The National Association of Penmanship Teachers and Supervisors.

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Director, Department of Business,
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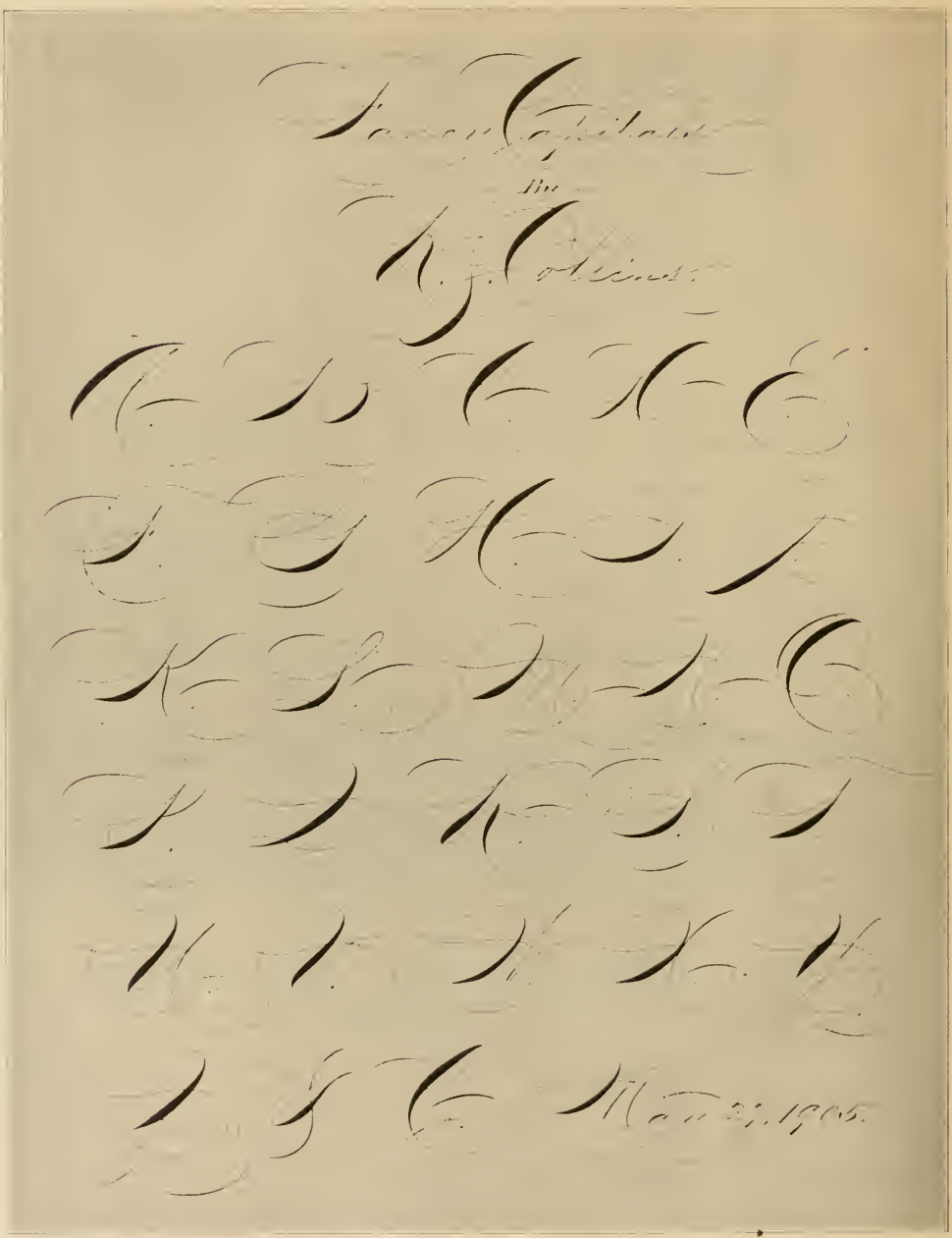

This exceptionally skillful alphabet was written by the late R. S. Collins in 1905. It is worth a place in any one's scrapbook.

Business Educator

F. H. Kallenbach

VOLUME XXXVI COLUMBUS, OHIO, OCTOBER, 1930 No. 1

NORTH CAROLINA TEACHERS MUST QUALIFY IN SPELLING AND HANDWRITING

We quote the following from Educational Publication No. 136 covering Certificates for Teachers in North Carolina, published by the State Superintendent of Public Instruction:

"Before any certificate will be issued for teaching in the elementary schools, the records from the institution in which the applicant received her training must show that she has reached a satisfactory stage of proficiency in Spelling and Penmanship. This requirement will be met when one has reached the Seventh Grade Norm on the Ayers Spelling Scale and has made a score of seventy (70) on the Ayres Handwriting Scale. The certification of this will be made by the institution and will appear on the record."

We congratulate the State Board of Education in North Carolina on this forward move and we trust that other states will follow this splendid example.

NATIONALLY KNOWN EDUCATOR DIES

Dr. William M. Davidson, head of Pittsburgh public schools, passed away July 27th. Dr. Davidson went to Pittsburgh in 1914. He was known throughout the nation as one of the educational leaders. He helped to build up in Pittsburgh one of the best school systems in the country.

Pittsburgh employs a large number of teachers of penmanship and supervisors in its high and grade schools. Mr. Elmer G. Miller, who is director of penmanship and commercial education, has about ten assistant supervisors of handwriting. At one time there were at least twenty-six penmen in Pittsburgh.

Marcus Aaron, president of the Board of Education, Pittsburgh, pays tribute to Dr. Davidson in the following words:

"He was a great teacher, endowed with qualities of mind, heart and personality that marked him for leadership in whatever profession he might have entered. He taught all his life, and he ended his day as Pittsburgh's 'head teacher.'"

Frank N. Freeman

Dr. Frank N. Freeman of the University of Chicago, snapped in front of Stockbridge Hall, Mass. Agricultural College, while attending the state meeting of the Mass. Elementary School Principals Association.

NEW COMMERCIAL COLLEGE AT ST. MARYS, OHIO

Mr. and Mrs. Manley M. Lewis, who for the past four years have been located in Bellefontaine, where Mr. Lewis was head of the commercial department in the high school, have opened up the St. Marys College of Commerce, a complete business school, giving secretarial, bookkeeping, and accounting work. Both Mr. and Mrs. Lewis are well qualified, by training and experience, for the work they are now doing.

N. A. P. T. S. NOTES

The committee in charge of the exhibition of penmanship work at the coming meeting of the National Association of Penmanship Teachers and Supervisors in Cincinnati, Ohio in April are planning one of the most extensive displays of work that has ever been attempted at a national meeting of the Association. Two are being planned, one of professional work and containing master pieces from the professional penmen, the other by the school children of the country.

The Hotel Gibson in Cincinnati is admirably arranged to show penmanship work. Space is practically unlimited and superintendents, supervisors and teachers should plan now to attend the convention to view the work that will be assembled.

The following instructions are given now so that ample time may be given for the preparation of the work that will be sent to the April meeting. It is the desire of the committee that the work sent from any place be truly representative of that city or town.

General suggestions are as follows:

Use mounting board 22" by 28". The colors may be maroon, dark green, gray, black, or any neutral color.

Three mounts should make up a unit of work. The work should be mounted the narrow way of the mount so that when the three mounts are attached they will measure 66" from top to bottom. In most cases six sets of class work may be shown on one mount. The three mounts should be fastened to each other by either tape or cord in three places, ends and center. The top mount should have two pieces of tape or cord, each eighteen inches in length for fastening to the rods or wires that will support the mounts.

On the top mount should be placed—Name of city and school population. Each mount should contain the grade of work shown. The work should consist of full class sets. The name of the pupil should appear in the center on the bottom line. The work may be formal penmanship lessons or applied work or both.

Much table space is available. It is suggested that project work of all

(Continued on page 35)

THE BUSINESS EDUCATOR

Published monthly (except July and August) By THE ZANER-BLOSER CO., 612 N. Park St., Columbus, O.

E. A. LUPFER ..... Editor
PARKER ZANER BLOSER ..... Business Mgr.

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The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

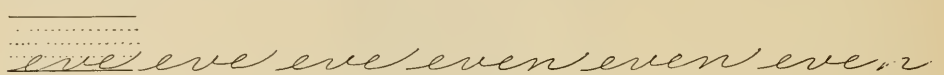
Practical Handwriting

By the late C. P. ZANER

who was recognized as the greatest all-round penman

The *e* is composed of three strokes, one loop, and one turn. It begins and ends the same as *i*. Always loop the *e* and never loop the *i*, if you would write legibly. Keep the cross relatively low, but start the letter toward the right rather than upward. Keep the turn at the top nearly as wide as on the base line, and avoid curving the downward stroke very much.

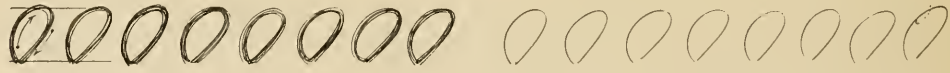
Use an easy, semi-rolling motion, and curve the up-stroke as much, and the down-stroke as little as possible without checking the motion and pausing too long. Count: 1-2-3, 1-2-3, etc., at the rate of 80 a minute—not that many every minute, but at that rate of speed when the pen is on the paper. One count for each letter when joined. Count: 1, 2, 3, 4, for the four that are joined at rate of 100 a minute.



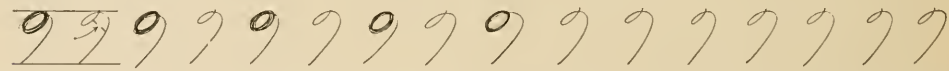
See that the little finger glides over the paper while the pen goes from one letter to the other.

Finish the word *eve* as carefully as you begin it. Do not drop near the base line in going from *v* to *e*. Keep the down-strokes nearly straight and see that the forearm moves freely as the pen moves from letter to letter. Do not let the wrist move and twist. Use pure arm action. The word *even* needs to be written in a lively manner. Spell the word *e-v-e-n* at the rate of 20 to the minute. Begin and end with a right curve the same in length, slant, and curve.

See how gracefully and how well you can make the reverse oval retracing exercise. Be sure to maintain an oval throughout and to finish it with the same slant with which you started. This will not be easy, but it is necessary that you do it if you wish to maintain uniform slant in your writing. The straightline exercise should be made with a quick, vibrating-like arm movement. That is, the forearm should act quickly in and out of the sleeve in a slightly diagonal manner. There should be no finger action in exercises of this sort. Therefore avoid it by insisting that your arm shall move freely on the muscle located in front of the elbow. Try this exercise two spaces high instead of one. Then try it a space and a half high, and the space-high exercises will appear easy.

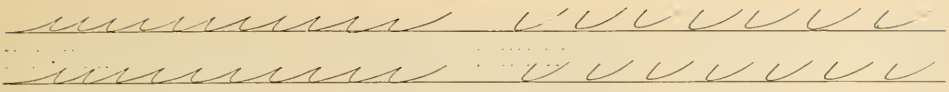


Are you sure you are on the right track? Do you examine carefully the form each time you begin work upon a new one, or upon one not mastered? Have you observed with care the movement you are using, to discover whether you are really using arm movement or not? Master the exercise and principle given herewith before going any further, as the form is found in a number of letters which follow, and success depends upon its mastery. Do not be afraid of curving the up-stroke too much or the down-stroke too little. Use a quick, elastic, push-and-pull, semi-rolling arm movement. Do not raise the pen at the bottom of the first exercise, but pause, then repeat about six times.



This principle is a very important one, as it is found in eleven letters of the alphabet. Study it closely. It begins with a small loop near the top and ends with a straight line resting on the base line. Note the width between the loop and the main down-stroke as shown by the arrow in the second form given. See how rounding you can keep the top part, and how straight you can keep the finish.

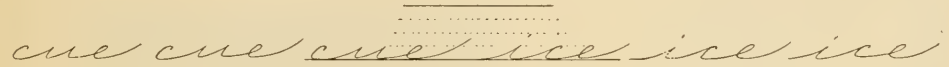
Start the motion before touching the pen to the paper. Learn to be quick and free, yet firm and sure. Be sure to master this principle before going on. The lessons in which it occurs will then be comparatively easy. Count: 1, 2; 1, 2; 1, 2; etc., "one" for the loop and "two" for the straight line. For the first, count: 1, 2, 3, 4, 5, stem; 1, 2, 3, 4, 5, stem; etc.



These lower-turn exercises are good to develop freedom as well as control; two very desirable essentials of a practical handwriting. See how gracefully you can write the exercise; and how rapidly. Keep down strokes straight, angles sharp, and turns rounding. After working faithfully and freely upon the exercises to the left, begin practicing somewhat more deliberately upon the principles to the right. Make these forms a third of a space high, and keep the spacing regular between the forms. Finish each with a right curve, and raise the pen while it is in motion, thereby avoiding a dot at the end. Count: 1, 2; 1, 2; etc., at the rate of 80 separate lower-turn principles to the minute.

The *c* ends precisely the same as *e*, and, like that letter, the down stroke should be nearly straight with a full turn at the top. It starts with a little dot, which terminates in a hook or turn, and it is then finished the same as *e* or *i*. Make the four letters joined without raising the pen, pausing a trifle in forming the dot and retracing hook.

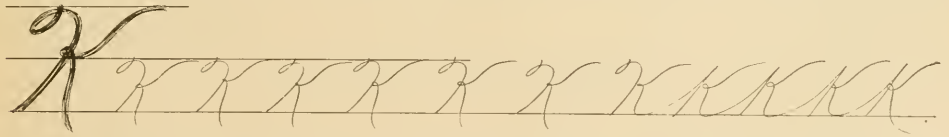
Place the pen firmly on the paper and make the letter rather quickly, keeping the upper turn as wide and rounding as the lower turn. There is not much danger of making the down stroke too nearly straight, for, as a rule, it is curved too much. Use a free, firm, graceful arm movement. Employ the fingers a trifle, if need be, in the formation of the dot and hook and in the retrace. Strive for strength and smoothness of line, as well as for freedom and gracefulness. For the single *c* count: 1, 2, 3; 1, 2, 3; etc. Count one for each of the joined letters.



Begin *c* with a decided dot and hook. Turns on the base line should be similar, and down strokes straight. Make six words fill a line. This insures a free movement from the elbow, and a free movement of the elbow in writing means ease, grace, and strength.

In the word *ice*, we have three very similar letters. One has a dot, another has a hook, and still another has a loop. Otherwise they are the same. Pause slightly in forming hook of c, and keep down strokes straight and parallel. Begin and end word with a right curve.

Be careful about pen holding. Keep first finger curved slightly, and point the holder toward the shoulder. These exercises are well worth considerable time and patient, light, easy, graceful, elastic practice. They will do more to loosen the movement and to give it buoyancy than any other one thing. Not only do they encourage ease and elegance in action, but control as well. They will be the source of ease and elegance in writing, if you but master them. Curve the up stroke in the first exercise as much as the down stroke, and the one toward the right in the second exercise as much as the one toward the left. Count: down, up; down, up; etc., in the first exercise, and "right, left; right, left," etc., for the second exercise.



The *K* begins with the principles previously practiced, and ends the same as *R*. Indeed, the lower half of *K* is precisely the same as the lower half of *R*. The second part of the letter starts leftward with a strong left curve. The letter itself begins with a small loop and a large wide turn at the top. The tendency is to make this top turn too narrow. Keep it broad and graceful.

Count: 1, 2; 3, 4; 1, 2; 3, 4; etc. Do not go too quickly from the first part of the letter to the second, but complete the first part carefully and start the second part freely. From the time the pen touches the paper until it leaves it, the pen should move quickly. Join five **K's**, three groups to the line, across the page. Be as careful of endings as of beginnings, if you would succeed.

EVERYDAY WRITING

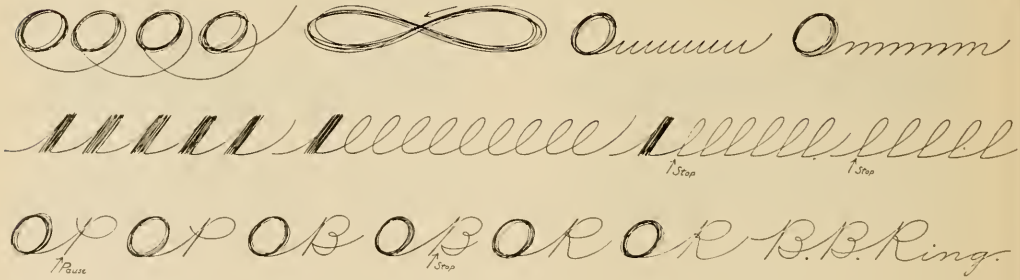
By C. E. DONER
Script by Parker Zaner Bloser

The lessons in "Everyday Writing" are meant primarily for advanced practice. The usual drill exercises do not accompany the lessons, but are to be supplied, as needed, by the teacher. However, anyone interested in improving his handwriting will find the lessons helpful. The movement drills that are given seem sufficient to start the pupil off with a good swing. One of the outstanding features in these lessons is to furnish in the copies themselves the fundamental instructions, in a rather logical order, for developing a practical and usable handwriting. Another purpose is to give round, open letters, rather short loops and very little slant. There seems to be a need today for this kind of handwriting, which makes the style itself a ready means of expression.

Handwriting, we know, is not a question of systems, drills, slope, or even forms of letters, but rather a habit. Building up good habits of posture, penholding, fluency of swing, to conserve time and effort, is the big aim. To build up fine writing habits—not tearing them down—is a big job. Shall I succumb to, **or overcome,** my bad writing habits? That's the big question.

So, in these lessons, look for the "point of contact" in the pen-written copies themselves to help you to build up, fundamentally, the stepping stones, so to speak, which I hope will help all to a good business handwriting. If you practice the lessons thoughtfully, compare your results with the copy, and keep checking up on your progress. I fell sure you will be benefitted thereby. Have foresight, then make your best effort toward a remote goal. The truest freedom we know is that which permits each one of us to put forth his very best effort.

DRILLS FOR DEVELOPING A GOOD SWING



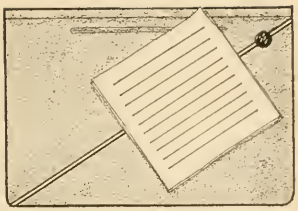
Put a good swing in your writing.

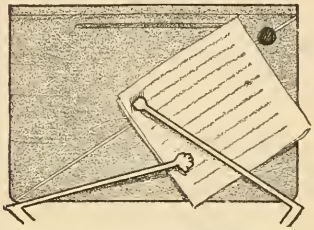
Posture in Writing

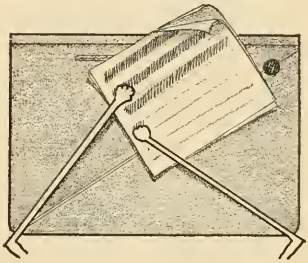
Sit up. Keep the shoulders up and the head straight with the body. The feet should be flat on the floor and slightly apart. Hold to the correct position until it becomes a habit.

Mr. Bloser at Work

A photo of Mr. Zaner's hand. Notice the curve of the fingers and the location of thumb and fingers. The holder crosses at the knuckle.







Penholding in Writing.

Hold the pen lightly at or back of the knuckle. The last two fingers should be curved so as to glide on the nails. Raise the wrist. See that the penholder points toward the shoulder.

Holding the Paper.

The work that the left hand should do is to hold and adjust the paper. Move the paper two or three times to the left in writing across the line, then repeat the process until the correct habit is formed.

SHOW CARD LETTERING MADE AS EASY AS WRITING

Spurred Gothic Letters and Figures—How to Space Letters

(Copyright)

By MAXWELL L. HELLER, B.A.; M.A.; L.L.B.
Head of Art Department, Seward Park High School, New York City

Lesson 2

Much of your merchandise can sell itself as it does in the large shops with the aid of price tickets and sales compelling show cards. It is an expensive proposition to buy cards for your windows and counters throughout your shop. Nevertheless, to keep interest in your shoppers, you should change your card frequently. Nothing is so useless as a card that hangs on your walls, or sets on your counters, day after day, and week after week. Customers soon fail to see it, or cease to believe its message.

You know that you must freshen up the merchandise in the windows and on the counters. So must you also renew your cards. The more often you do this, the more interest you will create in your customers.

This series of articles will enable you to make your own cards at little or no expense after the small initial outlay for materials. For the benefit of those who failed to read the first of this series, the list of materials is briefly repeated:

1. Few sheets of bristol or smooth card board.
2. One bottle of India or lettering ink.
3. One set of Speedball lettering pens from the stationer.
4. A drawing board about 16 by 20 inches.
5. Ruler 18 inches, triangle 6 inches, T square, thumb tacks, soft eraser, art gum, soft pencils, and pen holders.

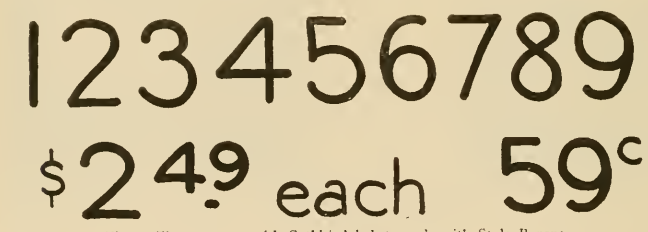


Fig. 1 Figures to go with Gothic alphabet, made with Style B pens.

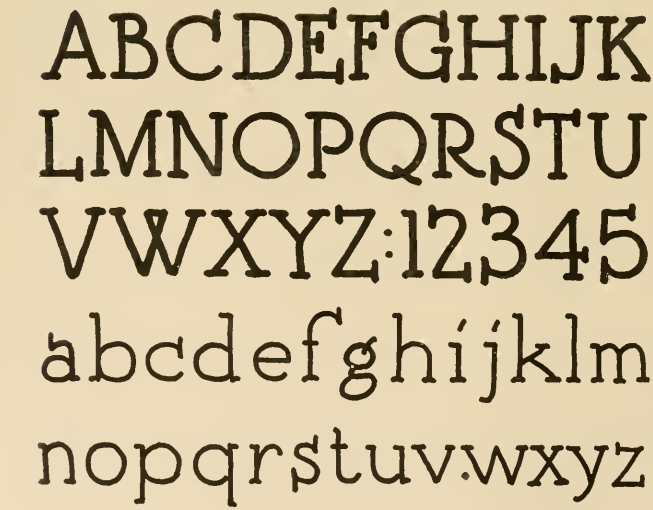


Fig. 2—Spurred Gothic alphabet, made with Style B, Nos. 2 and 4

Recognizing that brush lettering is an art acquired only through long and painstaking practice after personal instruction, which busy shop keepers and their clerks would find hard to undertake, these lessons recommend the use of Speedball lettering pens which have come into universal use by professional letterers, as well as amateurs, because with them lettering is made as easy as writing. The deftness so necessary in order to use the brush is not required by these pens. No talent is necessary. If you have not begun with the first lesson, look up the previous issue and begin now.

In the first lesson you were taught how to make the letters of an alphabet known as the Gothic, also called by some Egyptian. In it all the elements or strokes were uniformly thick. They were made with the round nibbed style B or square nibbed style A Speedball pens.

To Make the Figures

Each style of alphabet, as we shall learn, has a set of figures which go with it, having the same characteristic strokes.

In Fig. 1 are shown the figures that should be used with the alphabet already learned. The direction and order of the strokes which compose them are indicated. The forms should be studied and practiced. For guidance note the following:

1 in this style is made without any spurs or horizontal elements.

2 has a wide loop for top, not a small fish hook.

3—the lower lobe is larger than the upper, as in B.

4—the cross stroke is below the center.

5—the lobe is made as in 3, the top cross stroke is not as wide.

6—the body is as large as in 5.

7—the oblique stroke does not come out as far as the beginning of the top stroke.

8 should conform with the 3.

9 should conform with the 6.

$ is an S with a vertical element passing through or suggested only at the top and bottom.

¢ is a c with a similar vertical element.

Both the $ and ¢ are always made smaller than the figures with which they are used, so that they will not be taken for part of the figure and tend to confuse or to make the figure seem larger than it is. (Fig. 1.).

The Spurred Alphabet

The Gothic alphabet taught in the first lesson may be varied and made more ornamental with the use of spurs at the ends of the elements. (Fig. 2.). These spurs should be the same in all letters. As the slightest change in the spurs changes the character of the letters, it is essential in every alphabet that every letter in it has the same family characteristics.

Much variety in lettering can be obtained by lengthening or shortening the spurs, or by curving them. (Fig. 4.) But to repeat, whatever spur is used in one letter must be used throughout the rest of the alphabet.

Fig 3—For good spacing, the areas between the letters and not the distances between the ends must be equalized.

Except when the spur is added to the end of vertical elements, as in I, H, etc., and to horizontal elements as in E, T, etc., these spurs should be made part of the strokes of which they are extensions and not added to the letters when completed, as in B, left side spurs of E, etc.

Note that the up and down spurs as in E, L, T, etc., are either vertical or slanted. Whichever way they are made in one letter, must be followed in all other letters calling for similar spurs.

To Space Letters

Knowing how to form the letters is by no means the whole problem of show card writing. The spacing of the letters in words needs attention and practice.

If all the letters were the same shape there would be no difficulty in spacing them. We could measure off the letters and the spaces with a ruler. When we do this, as in Fig. 3 the result is obviously bad. This is so because the letters are not the same shape and therefore do not, in combination, create the same shaped space between them. Between some letters like I M, it is easy to define and measure the space, because they are equidistant at all points. However, between such letters as L O, there is difficulty. Certainly the distance between the ends of the letters at the top is different from that at the bottom and also that across the center. The problem is how can we make the spaces between I M and L O look equal. Clearly the ruler measuring method is out of the question, as we note in Fig. 3.

The truth of the matter is that the spaces cannot be measured mechanically; they must be judged wholly by the eye. It should be remembered that it is not the distance between the ends of the letters that must be equalized, but the areas of the spaces between the letters that must be equalized. And, sometimes as in the case of letters like L T V O etc., the areas between letters take in part of the open spaces beyond the ends of the letters.

For purposes of studying of spacing, letters group themselves roughly as follows:

1. H I M N U beginning and ending with vertical lines.

2. B D P R with one vertical and one round side.

3. O C G Q are circular with two round sides.

4. A V W have oblique sides.

5. L E F P J K have one side open.

6 T X Y Z have open spaces on each side.

Letters in the first group should be more widely spaced than those in other groups. Generally speaking, it is safe to say, that a letter following another with an open space should be placed close to it. And, vice versa, a letter with an open space or a curved element on the left should be made close, when following a letter with a closed right side.

As a test of your final results in spacing out a word, the following device will be found helpful. Take the word MINNEAPOLIS for example.

Properly spaced out, the letters will follow one another without a break or hole in the word, when looked at at a glance. If you find that the letters divide into groups, as in MINNEA POLIS, the word is badly spaced. Frequently however, the spacing is bad without the error being as obvious as indicated above. In that case, the errors may be found by taking the letters in groups of three and testing them, as in MIN; is it MI N or M IN? Then INN; is it IN N or I NN? And so on, each succeeding group of three letters throughout the word is taken and the error located for correction.

To Lay Out a Word

Few professionals letter directly in paint or ink, without first laying out their letters roughly with pencil or chalk, for correct spacing. So do not expect too much of yourself. This rough spacing out of letters is done as follows:

If your problem is to place a single word on a card, mark off the space which it is to fill. Now, with a soft pencil very lightly sketch in the outline shapes of the letters. It is not necessary to work out the details of the letters. Only the outlines which determine the shapes of the spaces between the letters need be made. This should be done quickly, with the whole attention on spacing and not on detail of letter forms. If the result is not good, it should by no means be erased. Having been done very lightly, the second sketch should be made directly upon the first, a little darker this time, attempting by extending here and condensing elsewhere to equalize the spacing between the letters.

If the result is still not good, make further corrections, each time profiting by the errors made. It is necessary to work very lightly at first, so that your work will not get too messy because of the repeated corrections.

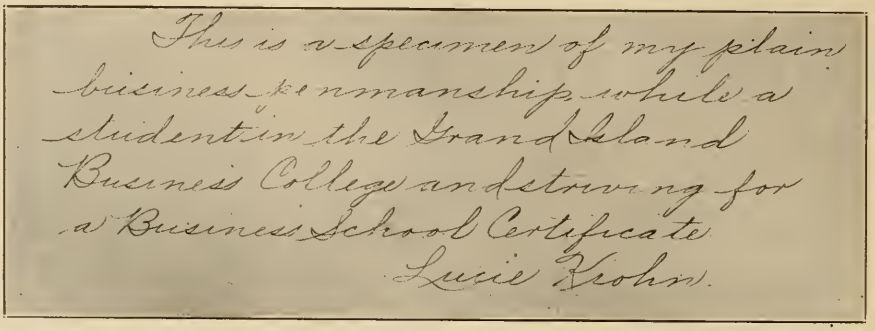
When you are not actually lettering, you can train your eye to become sensitive to good spacing by analyzing the lettering on signs in the street and elsewhere. You will probably be amazed at the large amount of bad spacing you will see in professional work carelessly done.

Fig. 4—Original card 11x14 inches, made with Style B, Nos. 4 and 5.

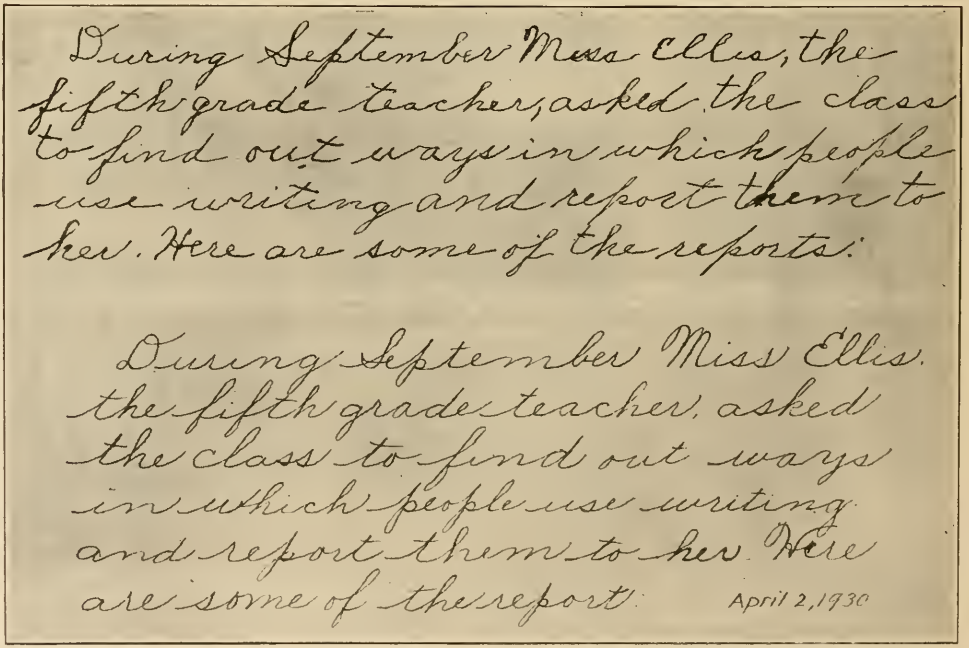
The McGraw-Hill Book Company, which for the past 20 years has been publishing books on Engineering, Science and Business, has entered the general publishing field. It is their plan not to publish fiction and other books of pure entertainment but to confine themselves to books within the field of human knowledge.

The new department handling books other than the trade publishing department will be known as "Whittlesey House".

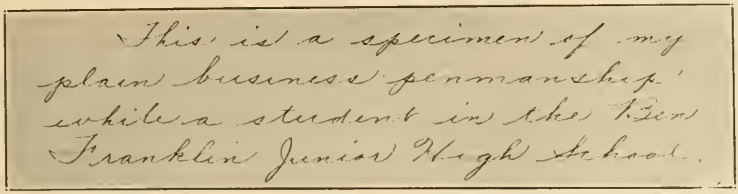
P. E. Holley, 2 High Street, Bristol, Connecticut, who is 87 years of age, sent us some of the most remarkable specimens we have examined for some time. They are remarkable in execution, especially when one considers Mr. Holley's age. Mr. Holley is one of the "Old Guard" in penmanship.



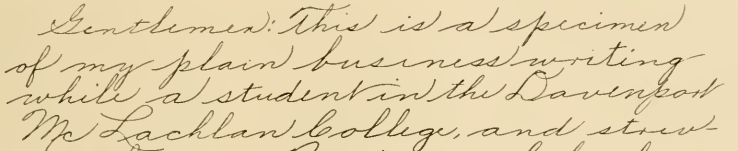
Miss Krohn is a student of L. E. McDonough's, the skillful penman in the Grand Island Business College.



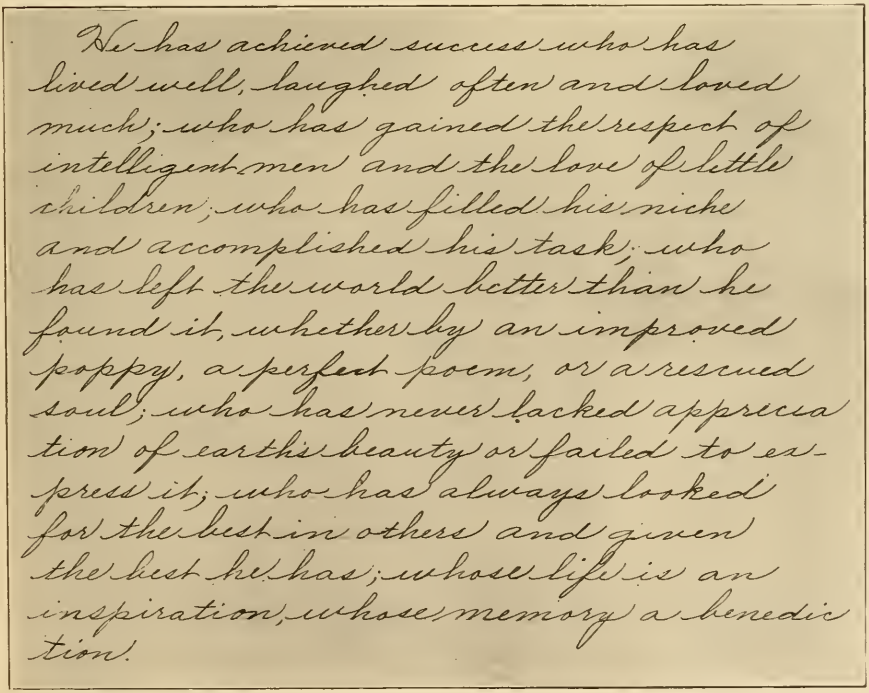
This shows the improvement made by Geneva Windross, a student in the Todds Fork Rural School, Warren County, Ohio. All members made a marked improvement and many of the final specimens show magnificent writing. Miss Frances Sewell is to be complimented on the results she has secured. Miss Sewell writes a fine hand, and is well up on methods of teaching handwriting.



This specimen was written by Mary Scilla, a 9a pupil in the Franklin Junior High School, New Castle, Pa. Bessie G. Maldoon, teacher.



This specimen was written by Irenemae Allen, a student in the Daveport-McLachlan Business College, Grand Rapids, Mich., and shows a free, dashy style of business penmanship such as should be acquired by every business college student.



This shows fine page work written by Esther Petersen, pupil of Norman Tower, Barnes Commercial College, Denver, Colorado.

Criticism

To succeed in penmanship you must have an unlimited amount of ambition and an endless reserve force of energy and determination. There are so many things to create discouragement that it is only the stout of heart that eventually succeed.

If we would get anywhere we must have good instruction from sympathetic and energetic teachers. We must learn not only how to write, but how to write to the very best of which we are capable. To this end we must be shown our errors, and how to overcome them. Oftentimes the instructor is busy with some other person, or we are a correspondence student, and criticism is late in coming. No progress can be attained without some definite object in view. Careless, aimless practice will never produce a master in any line of endeavor. This is true in penmanship.

While you can attain a moderate degree of skill in the ordinary haphazard practice, no one ever reaches the top without self criticism. To find out your own errors with the aid of your eyes means that you are on the right road at last. No greater incentive to progress can be found than the desire to improve that comes with the assurance of our self detected imperfections. From the time that knowledge is born, your first real improvement begins. Therefore, cultivate this habit of self criticism, and do not spare yourself in the process. Be far more exacting in your own case than in that of another. Keep at one form until you see much improvement, or until you reach perfection. Aim at the stars, even if your feet never leave the earth. Think good writing, dream good writing, and in the end good writing will be your most treasured possession. So work hard, and remember that hard work is akin to genius.

The eighth of a series of ten beautiful pages by J. J. Bailey, High School of Commerce, Toronto, Ontario, Canada. Be sure to read what Mr. Bailey has to say in these beautiful pages.

THE EVOLUTION OF HANDWRITING

By MARGUERITE D. BALL
Washington Junior High School, Rochester, New York
(Sent to us by Mary M. Ashe, Supervisor of Handwriting, Rochester, N. Y.)

PREFACE

The following unit was worked out in the Washington Junior High School of Rochester, New York. Its purpose was to give pupils an understanding of the gradual evolution of the alphabet and of the co-operative efforts of man which achieved this result. The unit was developed in order that new interest in handwriting might be stimulated and so might serve as an incentive to the pupils to strive to reach the highest possible standard. A mimeographed copy of the story, "How Man Learned to Write" was placed in the hands of each child. The class consists of seventh grade pupils and the class period is an hour in length.

Problem—To acquire knowledge and understanding of the development of our present system of writing.

I. Specific Objectives of Lesson
To make clear that:
1. Writing did not begin with the alphabet.
2. It took a long, long time for men to develop the present system of recording ideas.
3. Interdependence of peoples necessitated intercourse and a more simplified method of communicating and recording ideas.
4. The gradual evolution of the alphabet is a record of one of society's greatest institutions.

II. Procedure in Working Out Problem.

A. **Approach.**
Call attention to the fact that America has been called the "Heir of All the Ages". Ask pupils what they think about this statement. What are some of the things that America has inherited? Make a list on the board as pupils volunteer answers. For example: language, number system, systems of exchange, money, tools and tool consciousness which has resulted in automobiles, radios, airplanes, calendar, art, music, system of government, religions.
Mention various events in the long past and ask the pupils how long ago they think these events happened. From their knowledge of the Bible and their work in history, bring out what the dates B. C. and A. D. represent.
The acquiring of a time sense along orderly and understandable lines may be brought about having a time line on the board and the children filling in on this line familiar dates such as the Discovery of America, Declaration of Independence.

B. **Statement of Problem on Board.**
To acquire knowledge and understanding of the development of our present system of handwriting.

C. **Assignment** — (This is a co-operative lesson in which pupils and teacher work together). Read through the story of "How Men Learned to Write", observing the illustrative material. We shall then discuss the questions and answer referring to the mimeographed copy. After that a summary will be prepared.

D. **Questions** — Give clear and complete answers.
1. Give mental picture of what world would be if no one had ever learned to write?
2. How did early man protect his belongings?
3. What are some of the present day means of identification? Make list.
4. Why would picture writing be hardship in the world of today?
5. Why are speed and legibility demanded in our handwriting of today?
6. Why does society demand that our writing be exact in formation of letters?
7. What great invention has society given to us and how can we pay our debt to society?

E. **Pupils' Activities**—Visit a museum and note relics of writing of early man. Collect pictures suitable for bulletin board or chart on the writing of primitive man. Consult librarian for special reading.

The lesson outlined above was followed by an appreciational one on the values of penmanship and throughout the term reference was made to the earlier study. The actual handwriting lessons for each individual were centered upon the defficiencies of his own handwriting and the Progress Card illustrated here was used. Each child with the teacher's help diagnosed his defects and kept a record of his improvement.

(See page 19)

HOW MAN LEARNED TO WRITE

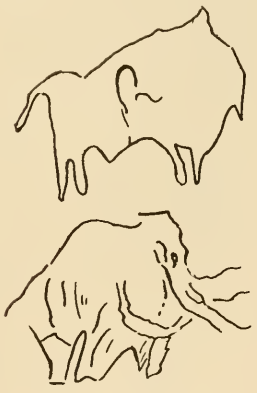
Have you ever wondered what the world would be like if no one had ever learned to write? We should live in dense, dark ignorance of all that goes on in this great world except in our own little corner of it.

You will begin perhaps to think that writing is the greatest invention in the world, but the fact is that the art of writing grew so gradually and naturally that it scarcely can be said to be an invention at all. Of course, like everything else that man does, writing had a beginning; but it was such a beginning as a baby makes when he demands a pencil and paper so that he may "draw pictures".

From very early times it was desirable to keep count of possessions, as of the number of sheep a man owned, or to mark the passage of time. Notches in sticks or knots in strings were made and some of these plans grew to be very elaborate, so that other men could read the meaning of the sticks or the strings. We are told that historical events and tribal laws could be communicated in some way which we do not quite understand.

In very early times the cave men began to make pictures of the animals that they hunted or that roamed through the woods about them. At first, no doubt, the pictures were just as crude as the pictures made by baby hands, but by and by the skill of these early artists increased. They ornamented pieces of bone and horn and the walls of the caves in which they lived with pictures of men and animals. These pictures tell us many valuable things about the life of the people of long ago. Little children can read pictures before they can read the words made of the alphabet. We have all seen children open a favorite book and tell the story from the picture. The picture of a dog means more to them than the word dog. The earliest races were like children. For instance, if they wanted to write down a sign or word for the sun, they drew a circle with a dot in the center of it, while for water they drew a little wavy line.

Here are pictured some of their drawings:



The Bison (top)
The Mammoth (bottom)

The Wild Boar

Perhaps these bone and horn pictures were often sent as gifts of friendship from the head or chief of one family or tribe to the head or chief of another. Soon the carved figures in the pictures were used as symbols to convey messages. But sometimes trouble would result if, for instance, one chief sent another an invitation to a feast, while the second man thought it was a threat of war. So it naturally came about that it was agreed that the pictures of certain animals should always be used as symbols to mean certain things and that is how writing began. Sometimes these symbols were used by early man to record his successes in war or to identify personal belongings, such as weapons, tools, and the like, by means of marks which were recognized as the sign or autograph of that particular person. The need for means of communicating with distant people and carrying on trade all helped to develop the art of writing.

The Indians of the New World became skillful in using signs and symbols to convey their ideas. They would sometimes cut a message upon the bark of a tree. It might be an invitation to attend a council where the pipe of peace was to be smoked and this with the symbols of the sun or moon to designate the time, or if the message were to be one of war, a sketch of a tomahawk would signify a threat or challenge.

Thus picture writing sufficed for the limited thoughts and needs of primitive men. In Egypt and Babylon this stage was reached as early as 4000 B. C.

Chinese writing today is not like our own. They have a mark or written symbol to mean a certain sound they make when speaking. Some sign would mean man. This sign they would change a little when they wished to write manly. Another change would make man into mankind. The Chinese language has six hundred combinations made with the sign man for a beginning. This kind of writing is called phonetic or sound writing. I am sure you will not envy the Chinese boys and girls when you realize that instead of putting twenty-six letters or signs into practice in penmanship classes, as you do, they must learn forty thousand different signs to know the words in their dictionary.

Chinese writing has never advanced beyond this stage. Today the characters of the written language are still painted with brushes just as in ancient times when there were no pencils or pens.

The Japanese language contains many Chinese words or syllables. The word for sun, for example, is a single symbol rather than a series of three letters as in our writing. It looks like a ladder with three rungs.

(See illustration 5)

As ideas grew and men learned more about life and the world in which they lived, they needed a larger number of signs than they had in the beginning. The Egyptian Priests tried to overcome the difficulty by using pictures for syllables as well as words. As you will see, the same syllable sounds could in this way be used over and over in hundreds of different words, which was far more efficient than the method of having a picture for each word. However, it was not as simple as having an alphabet with a letter for each sound. But even this way of syllable writing was too slow for the Phoenicians, who were a great business-like people living near the Egyptians. These Phoenicians were great traders and went from place to place selling and buying goods. Being very busy people, they had no time to waste on picture writing. They wanted something quicker and easier for use in their business, just as shorthand is employed in business offices today. So they took a number of signs from other languages, giving each of these signs or letters a sound, just as we do now. Some of these signs they may have taken from Greece, some from the hieroglyphics of the Egyptians, some from the Syrian people and some from the language of the people of the Isle of Crete.

Some scholars think that the Greeks who came down in their ox carts from the north and settled in the Mediterranean country, received the alphabet directly from the Phoenicians but this view has been largely abandoned. At any rate the Grecian people changed the Phoenician alphabet somewhat, adding signs for different vowel sounds which the Phoenicians had not used. The name of the first Greek letter is Alpha and the second Beta. So you see where the word "alphabet" came from. Later on the Romans took this alphabet and changed it a little. The forms of our own letters are derived from the Roman forms.

(See illustration 7)

When the Latin tongue, which was spoken by the Romans, became the language of the church, the missionaries of the church spread the knowledge of writing throughout the nations of Western Europe.

Hundreds of different kinds and styles of alphabetic writing have been used among different peoples and at different times. Hebrew, Turkish, Arabic, Greek and Russian printing and writing still flourish alongside our characters which are derived from the Latin. The oldest Latin manuscripts and inscriptions were written entirely in capital letters. During the middle ages the old monks spent months in producing beautifully written parchment books or manuscripts with exquisitely painted borders and initial letters. In the Middle Ages men found it necessary to read and write. These people could not take time to write beautiful manuscripts and rapid writing with the letters of each word joined to one another came into use.

It is very interesting to note that recently the Turkish nation has discarded the 482 letter combinations of the Arabic script and has adopted in their stead 29 characters from the Latin alphabet, in use throughout the western world. The 29 letters in the new Turkish alphabet are as follows: a, b, c, c (with a comma under it), d, e, f, g, g (with check mark over it), h, i (without a dot), i, j, k, l, m, n, o, o (with quotation marks over it), p, r,

Indian Symbols.

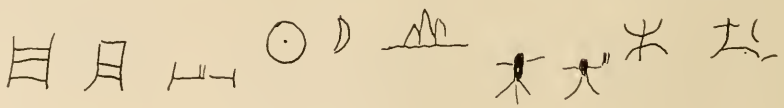


Illustration 5

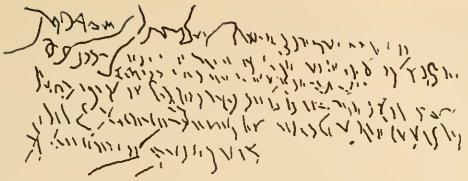


Illustration 6

It is very interesting to think that we are using today letters that were in everyday use thousands of years ago, some of them just simplified forms of picture letters used on the walls of temples and palaces of ancient kings, and when we realize how much has been preserved and handed down to us, it ought to make us desirous of handing down something of value to those who ocome after us.

H. Visual Aids.

NOTES—Slides or films may be purchased by the school or borrowed or rented from various sources, such as: A. W. Abrams, Visual Instruction Division, State Educational Building, Albany, New York; Ford Educational Films, Judge Motor Company, Lake Avenue, Rochester, New York; Memorial Art Gallery, Rochester, New York; The Scoial Science Catalogue of of the Keystone View Company, Meadville, Pennsylvania, continue lists of slides and stereographs.

Pictures showing the progress of civilization may be obtained from the following sources: George P. Brown & Co., Beverly, Mass.; Mentor Association, 114-116 East 116th St., New York City; National Geographic Magazine, Washington, D. C.; Perry Pictures Co., Malden, Mass.; Phostint Journeys, Detroit Publishing Company, Detroit, Mich. (colored postcards).

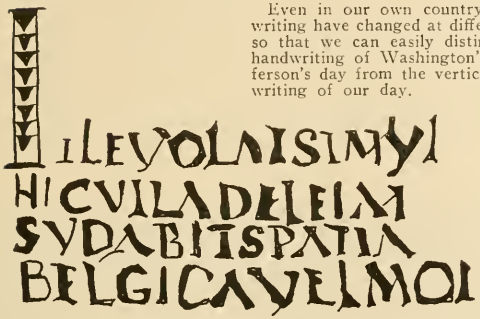


Illustration 7—Roman Capitals

Even in our own country styles of writing have changed at different times so that we can easily distinguish the handwriting of Washington's and Jefferson's day from the vertical or slant writing of our day.

s, s (with period under it), t, u, u (with quotation marks over it), v, y, and z. One of the "i's" is dotted, both as a capital and as a small letter. The other is not dotted, either as a small letter or as a capital. The Turkish lacks our q, w and x.

The Arabic script, although beautiful, was so difficult to master that four-fifths of the Turkish people could neither read nor write it and many well educated people cannot learn to read the street signs, although they have passed them daily for many years.

After the Roman capitals and early cursive there grew up a form easier to write. It was too difficult, however, for ordinary use. This form is reproduced in illustration 8 and is called the uncial form.

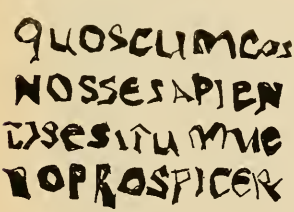


Illustration 8

When the printing press was invented it was the simple running script from Italy that was adopted. This script was borrowed from the form of printed letters which we called italics. The very name shows it was made in Italy.

Progress Card for Writing

Name ..... Age .....

Grade ..... School .....

Teacher ..... Date .....

	1st mo.	2nd mo.	3rd mo.	4th mo.	5th mo.	6th mo.	7th mo.	8th mo.	9th mo.	10th mo.
1. Movement										
2. Position										
3. Quality (Scale)										
4. Speed										
5. Quality of Line										
Heavy										
Faint										
Shaky										
Shaded										
6 Slant										
Uneven										
Straight										
Backhand										
Overslant										
7. Spacing										
Uneven										
Crowded										
Wide										
Between Words										
8. Formation										
Loop Letters										
Letter below line										
Size										
Figure "1's"										
Firm Finish										
. Unsatisfactory										
√ Satisfactory										
Ex. Excellent										
Remarks										

PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

Training Teachers in Handwriting

For fifteen years I have been supervisor of handwriting in this city. The teaching corps has changed considerably in that time. Possibly not 50% of the teachers that were here when I came to Spokane are teaching in our schools today. A western city gets many eastern teachers. These teachers teach a few years in one city, and then go to other cities. Teachers who like to travel teach a year or two in Spokane, then go to Seattle, and then on to San Francisco and Los Angeles. This great change in the teaching corps in our city means that we must continually train new teachers in handwriting; for many come to us who cannot write as well as our teachers write. We cannot lower our standards for these eastern teachers. Then how do we meet this situation? I shall tell you in the paragraph which follows:

At the beginning of each year we offer two classes in penmanship in our night school. These classes meet twice each week for a period of three months. Teachers who are not good in handwriting are required to attend these classes until their handwriting will measure at least 80%. Their writing is measured by competent authorities who are not connected with the school system. I wish these teachers who come to us would not have to spend any time in night school the first year. It takes some time for a new teacher to become adjusted in any school system. They have so many new problems to meet. Why shouldn't these teachers get their penmanship training in state teachers' colleges and state normal schools? They are not allowed to leave these schools until they can teach all the other subjects they are required to teach. Why should a college or a normal school believe that teachers can teach penmanship without preparation?

I cannot answer the question; it is too deep for me. I wish presidents of teacher training institutions could know what the teachers themselves think about the matter. It would certainly change their attitude towards handwriting, if they could know.

In my San Diego State Teachers' College classes last summer I had a teacher in one class who had taught for a number of years. She had taught in a school where cadet teachers were sent to her. These cadet teachers were supposed to help her, and to secure, too, a great deal of help and training from her. Let me give you some of the experiences of this fine teacher who tried to help these cadets. I will let her tell her own story.

"About four years ago I had some experience with student teachers who attempted to teach handwriting. I found that the girls that were sent to me did not have the least idea how to go about teaching a class in penmanship. I had to give these girls special training before I deemed it advisable to send them into the classroom to teach the day's lesson in handwriting. It made it hard for me but I made up my mind that I would do everything in my power to help and encourage these girls and still keep my class up to standard in handwriting. I had to give several of them private lessons at noon, and before and after school before they got the idea of what it was all about.

One girl I shall always remember. That term I had a very large class of boys and girls, and she was the first student teacher that was assigned to me. They considered her a well prepared teacher at the particular state college where she was trained. I noticed, however, that the very first time she observed me teach a writing class that she seemed to be worried and disturbed about something. After school when she came to talk over plans for the next day she burst into tears. Imagine my surprise when she sobbingly declared that she could never teach a class in handwriting as she wrote much worse than any child in the whole room. I asked her to put a sentence on the blackboard, and I am sorry to say that it was worse than any writing that my fifth graders did. She said that she knew that she could not write, and as there was no penmanship course given at the state college she attended she had no opportunity whatever of getting any training in the subject.

That year all of the girls who were assigned to our building had to have some special instruction in handwriting. Very few of them could put a decent model on the board. It was not their fault; they just had never been trained.

Perhaps it was because we stressed handwriting so much in our city that the girls seemed so poor to us. Maybe we were expecting too much from them. Anyway, I know that they found the little training that we could give them very beneficial when they went out into their own schools that fall. Several of them thanked us for our help when we saw them a few months later in teachers' institute."

The experience of this teacher who helped train student teachers is all too common. I wish this teacher and all other teachers who have like experiences would tell college and normal school presidents of their experiences. Surely this would help to build sentiment for handwriting instruction in teacher training institutions.

Mr. Ayers is the efficient teacher of penmanship in the Lockyear's Business College, Evansville, Indiana.

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Mr. Bloser was considered by penmen as America's first ornamental writer. The instructions for the course were written by E. A. Lupfer and the copies were loaned by G. G. Hoole, Glendive, Montana.

First write the word "Kindness" to see how well you can write it. Keep your first effort for comparison. It will be a pleasure to note the improvement from time to time. You will, no doubt, have difficulty with the "K", therefore, let us study the "K" in detail. As a student of professional penmanship you need to pay strict attention to details.

Get the first oval horizontal, light in line and rounding on both ends. See that the top and bottom parts are the same in curve. In leaving the oval come down straight and snap the shade on low. A stop at the top is unnecessary. See that the oval and shade are kept close together and form a parallel effect. The top oval should extend out to the left more than the shade. If the shades were continued it would cut through the middle of the oval.

The second part is joined to the first by a loop extending around the straight down stroke or stem. Watch the balance, spaces and the location of shades. The second "K" contains a flourish below the base line which makes a snappy letter, but it should not interfere with the small letters. Study the various styles of "K's".

Rewrite the word and compare with first attempt.

An Excellent Affirmation

I believe completely, perfectly in myself — what I am — what I have — what I do — what I will to do.

Frank Waller Allen.

Something to think about. This was sent to us by A. P. Meub, Pasadena, Calif.

CHARLES AYERS FAUST

By C. R. McCANN, McCann School of Business, Hazleton, Pa.

Yes, one of our dearest friends and greatest workers for the cause of Penmanship has passed on to the Beyond.

Mr. Faust had been away on a vacation and wrote me at length concerning his life. He was optimistic as to the future of Penmanship and, no doubt, this was the last of his writings.

Having written the article I was just about to mail it when word was received that he gone to his Maker.

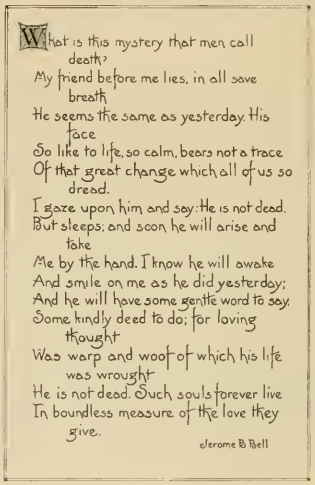
Just before Abe Lincoln was elected President of the United States, there came into this wonderful world of ours about three miles from Meadville, Pa., one of the finest mites of humanity that could be found anywhere. It was October 8, 1860 that Charles A. Faust first saw the light as is found in a farmhouse.

At the early age of thirteen he listened to that sage, Horace Greeley, who said. "Young man, go West." Here the country was being developed and the chances for success were seemingly greater than in the East. It seemed that way, but Russell Conwell tells us that success comes sometimes right under our nose. About all we have to do is to look about us and grab it by the handle. The family moved out West to Spring Valley, Minnesota. If anyone should say, "Where is Spring Valley?" the inhabitants thereof would rise up in their wrath and smite but we will take it for granted that everybody knows where Spring Valley, Minnesota is and let it go at that.

Charley's brother was quite a politician. He was the janitor of the school house. No doubt, he controlled a few votes, hence the choice position. No one ever got that position without some political pull. Charley was put to work helping the big brother with polishing stoves and scrubbing floors. Here it was a blessing in disguise because he received practical lessons in Movement Exercises. One day he picked a Gaskell Magazine out of the waste basket as all janitors have a habit of doing. Many a little billet doux has been picked thusly. This magazine was that of a Penman and showed all shapes and sizes of curleycues. This interested him very much and he tried to imitate some of the curves.

About this time an itinerant Penman came to the neighborhood and started a little class in Penmanship as was their custom in those days. Mr. Faust wrote me and said that he did not even remember his name. However, there are several, if they are living, who would be glad to claim the honor of teaching Charley Faust.

The lessons usually numbered ten and the charge was about $2.00. Now, money was not plentiful in those days and $2.00 looked as big as $200 would today to a boy like Charley. He was anxious to take the course but knew he did not have the "where-with-all." He told the old master about his trouble in raising the money with which to pay the tuition. The old master told him that if he would care for the oil lamps and candles, he could have a scholarship—in those days free tuition—we call them scholarships today. Needless to say, Charley jumped at



Lettered by John R. Cox.

the chance and was on hand early to get things in shape for the classes.

It did not take him long to start his "ink-slinging" career and he managed to imitate "Spread Eagle", "Bounding Stag", etc., to a fair degree. In fact, he laughingly remarked, "I must have executed them, for I surely killed them dead." The old master remarked in class one time that Charley Faust could make the copies as well as he could and that swelled Charley all up and there was no stopping him—he was off in a cloud of dust. You see this old penman knew "his onions" as this was one of his methods of getting his pupils interested in the work.

Now that he was at the head of his class, he had to stay up nights practicing in order to keep at the top. Candles burned merrily until Charley's father became fearful lest the late hours might ruin his health. Today, other things attract the attention of the young men so that they burn the white lights but times change and conditions change with them.

"Charley, how much longer are you going to sit there and scribble? Put out the light and go to bed." Perhaps his father knew more about writing than Charley gave him credit. He knew good writing when he saw it.

Persistence led to greater things and soon Charley saw bigger and better things in penmanship lines. One day while he was waiting at the country postoffice for the family mail, he noticed some fine addressed envelopes sent by a business college to a local prospective student. You know it takes almost as long for the country postmaster to sort the mail as it does the city clerks where there are many bags of mail. The country official usually reads all he can see and sometimes Uncle Sam has to send one of his men around and tell Hiram to cease reading first-class mail before the recipient receives it. Charley began showing his fellows that he could execute this writing and everybody stood in amazement while he wrote. Then and there he decided that he would make this work his life work and his interest in it has never lessened.

One of my priceless collections is one of Mr. Faust's specimens of ornamental penmanship. It was possibly his last writing. It has been placed in the McCann Scrap Book which is considered one of the finest in existence today. It rests alongside the work of Spencer, Zaner, Bloser, Flickinger, Madaraz and a host of other famous penmen. When a person can write like that at the age of 70 years, one must take off his hat and say, "Well done, thou art true and faithful."

In his last letter to me he said, "I still am in hopes of being able to write so the critic can, at least, say 'FAIR' for a fellow of my tender age—70 years." There is much food for thought in these remarks but we will leave that for those who might believe in ethereal things.

Mr. Faust went east to Chicago in 1883 to accept a position as head assistant bookkeeper in the treasurer's office of the C. R. I. & P. Ry. No doubt, his lettering had more to do with getting him the position than his knowledge of bookkeeping. Penmanship has been the means of getting more positions than all the higher accounting. Business men want their books kept neatly and figures are supposed to be made nearly perfect. They do not want one figure written over another and then consult a prophet in order to determine the exact figure meant.

However, it did not take Charley long to find out that his meager schooling was not enough to carry him far in life. Mr. G. W. Brown, fine old gentleman that he was, offered him tuition in exchange for his services in addressing mail and letters and teaching some of the young people. Mr. Brown was so pleased with his work

(Continued on page 25)

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 2

No. 5 shows the over turn, a principle you should thoroughly master. Get a light graceful up stroke and a uniform down pressure. Uniform pressure is a very important thing in this style of writing.

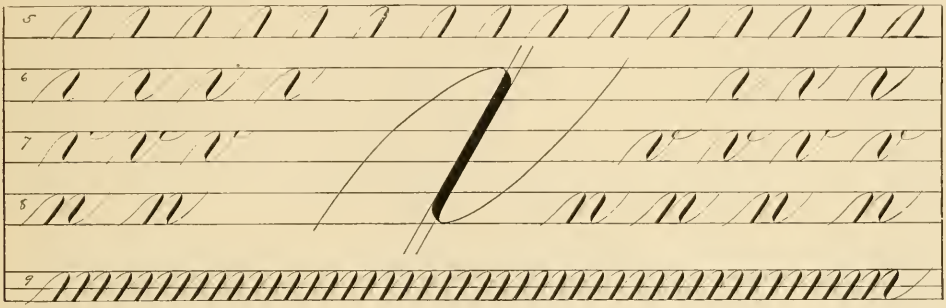
Use a 303 or 170 Gillott's pen and an Excelsior oblique holder balanced for script.

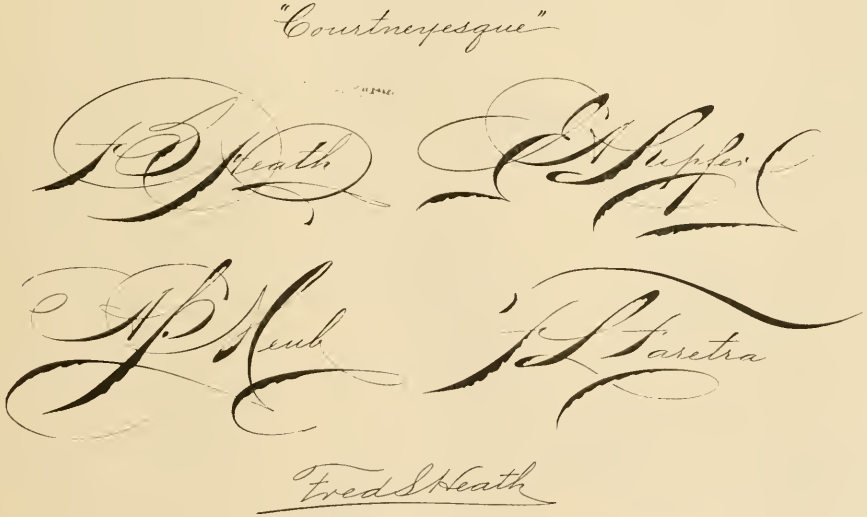
No. 6. The compound curve appears in many letters. Start shade high and carry it low. Avoid a bulging shade. Roundhand is different from ornamental in that it has uniform thick shades while ornamental has bulging or quickly tapering shades.

No. 7. The turns on "v" are the same in roundness. Give special study to the retrace. Finish gracefully.

No. 8. See that all turns are the same and that both shades are the same thickness. Avoid too much connective slant.

No. 9. A fine exercise to develop regularity of touch, slant and spacing.





Fred S. Heath of Concord, N. H., took the day off on Labor Day and wrote some signatures for the Business Educator. Being inspired by the Courtney number, he naturally wrote the above. Mr. Heath has long been one of the finest penmen in America.

THE IMPORTANCE OF FIGURES AND HOW TO TEACH THEM

By CLARENCE I. McKELVIE, State Teachers' College, West Chester, Pa.

(A talk given at the E. C. T. A.)

Even in offices equipped with adding machines many computations depend on hand made figures. Two persons must be considered in values expressed by figures, the writer and the reader. Workaday uses for figures,—grocery lists, bank accounts, installment worries, correspondence, sales lists, and innumerable other calculations — demand absolute legibility of figures. An illegible letter may be interpreted by the remainder of the word; an illegible word, by the remainder of the sentence; but an illegible figure has no other witness as to its identity. Figures are independent things. An illegible figure may make an entire solution incorrect, or even valueless, therefore, we must strive to teach 100 per cent legibility.

In the teaching of figures there seems to me to be two objectives to keep in mind: legibility and arrangement. Kindred to illegibility is size. Figures which are too small may be illegible; however, the frequent violation is in being too large. Legibility is interfered with when large figures fail to keep themselves separated.

In my experience in teaching Arithmetic in the grades and Penmanship and Bookkeeping in high school, I have been led to believe that legibility and arrangement have much to do with arithmetical processes. In fact, I think I can recall failures which I have had in Arithmetic and Bookkeeping which were due in large part to poor writing ability. The greater portion of Arithmetic and Bookkeeping is addition. In fact, multiplication, division, and subtraction are only forms of addition and in all, arrangement in straight columns may affect accuracy.

In a recent survey which I made in the seventh and eighth grades the addition problems given below were used to study legibility and arrangement and its effect on accuracy. Each figure occurs twice in the first, three times in the second, ten times in the third and seventeen times in all. The third problem was used to note arrangement, particularly. The following defects in arrangement were found: columns vary left or right of vertical, irregular (crooked) columns, horizontal rows vary up or down, excessive vertical spacing, excessive horizontal spacing, crowded figures.

How may the defects of arrangement affect accuracy of the arithmetic process? I have enjoyed steering a ship down the Father of Waters, and noted the compass make more than a complete circuit as we sailed downstream in all directions of the compass, — even though my Geography misled me into believing that the Mississippi flows south. But, with my penknife I could make that compass go crazier than even the current of the treacherous Mississippi. Likewise, any distraction caused by disarrangement of figures or by illegibilities may cause a halt in the mental process and enough to affect accuracy.

The skill I want to develop is the ability to make straight columns. Why is it difficult to make straight columns? I have found three reasons: (1) slant leads us to an optical illusion in placing a figure slightly to the left of the one above; (2) the radius of the arm as it moves from line to line downward causes a variation to left or right of vertical; and (3) figures vary in width. (1 and (2) above are the reasons why we have difficulty in keeping our margins straight in writing a page, but I never had an English teacher tell me so. She merely said: "Keep your margin straight."

But let us study the survey to see what it reveals. It is not given as an extensive report, but merely a brief study any teacher might and should make of her class.

I. Total number of pupils 57

II. Total occurrences of each figure 17

III. Illegibilities—
1. Number of illegibilities in order found:
2-41, 7-32, 4-22, 5-14, 6-11, 9-9, 8-8, 0-7, 3-6, 1-2.
2. Mixed identities:
7 for 9, 10 times;
9 " 7, 4 " ; for 6, 2; for 4, 1;
4 for 21, 6 " ; " 6, 1; for 7, 1;
2 for 5, 6 " ;
0 " 6, 5 " ;
5 " 9, 3 " ; " 6, 1;
6 " 9, 2 " ; " 4, 1;
3 " 5, 1 " ; " 8, 1;
8 " 0, 1 " ;
1 " 7, 1 " .
3. Legibility affected by size:
a. Too large 4
b. Too small 2
4. Number whose illegibilities might have affected answers 14
5. Number having no illegibilities 18
a. Number of those having 100% accuracy 10

IV. Defective arrangement:
1. Varies left 4
2. Irregular columns 18
3. Horizontal rows bear up or down 3
4. Excessive vertical spacing.. 23
5. Excessive horizontal spacing 7
6. Crowded 2
7. Number whose arrangement may have affected correctness 15
8. Number using lines to aid columns 2
9. Number using dots to add. 2

V. Correctness of problems and quality of figures:
1. Number having all correct.. 16
a. Quality of their work:
(1) Quality 1 7
(2) Quality 2 8
(3) Quality 3 1
(4) Quality 4 0
2. Number missing all problems 4
a. Quality of their work:
(1) Quality 1 1
(2) Quality 2 1
(3) Quality 3 1
(4) Quality 4 1
3. Number having figures inferior in quality or arrangement 15
a. Number of those having 100% accuracy..... 1

	Problems Given	
	111.44	1236549870
	25.50	9836754012
	146.88	2467538091
22.40	3.79	4372105869
45.50	20.98	3546879021
33.98	7.50	8637245910
16.98	332.46	6857249031
77.16	67.75	8246317590
	63.28	7246853109
	1259.69	4637091528
	3.47	
	89.00	

The illegibilities found serve as a guide for teaching figures to this class, or rather, to this school. In the study each pupil's illegibilities were listed, and these should furnish special work for them. The order of illegibilities may not be in the same order as given in more extensive studies, but these are the definite ones made here. A physician decides whether his patient has mumps or dandruff and prescribes a remedy accordingly. A teacher should know what the digitary ailments of her class are, and then proceed accordingly. No doubt it will be educational to her.

It is interesting to note the correlation of accuracy and legibility and arrangement. Sixteen had 100% accuracy. Only one of these had figures inferior in quality or arrangement, but fifteen had figures inferior in quality or arrangement. Eighteen had no illegibilities. Ten of these had 100% accuracy. Four missed all problems. Half of those had inferior quality or arrangement.

Accuracy easily might have been affected in 15 papers by arrangement and in 14 papers by illegibility. I wonder how much Arithmetic is Penmanship, and how much Penmanship is Arithmetic.

There are two skills then, to develop,—the ability to make legible figures and to write them in a certain harmonious order. Only a few suggestions may be offered to develop each.

Legibility

1. Practice figures for rhythmic and movement value. Regularity of the length of strokes in 1, 4, 5, 7, and 9 is obtained by stopping

the pen before lifting. The figure 1 may be used as a movement drill to emphasize this, also the plus, minus, division, multiplication, and other signs.

2. Check illegibilities in both penmanship and arithmetic papers.
3. Study causes of illegibilities.
   a. Elongated dot in 2, 3, and 7.
   b. Failure to cross in figure 4.
   c. Making oval of 6 too large.
   d. Failure to close 0, 8, and 9.
   e. Lack of angles in 4, 5, and 7.
   f. Other causes which may be easily found by a study like this.

Arrangement

1. Knowing three reasons for irregularity of columns, practice writing problems, **emphasizing the placing of each figure directly under the one above it.**
2. Apply in many real situations, — grocery lists, sales, etc.
3. Write problems in a square outlined form.
4. Write problems in forms ruled with spaces for each figure.
5. Write crosswise of paper, using lines as guides for columns.
6. Write problems with two rows of figures to each space, thus automatically regulating size.
7. Write problems on unruled paper, testing arrangement after writing the problems.
8. Use problems which may have some definite shape,—square, rectangular, triangular, etc.
9. Practice on various problems in Arithmetic testing arrangement.

CHARLES AYERS FAUST

(Continued from page 22)

that he offered him a position with one of his other schools.

While at Peoria he had an interesting critic in Mr. G. E. Nettleton. One day a circular came to the school announcing the meeting of Western Penmen's Association at Davenport, Iowa. All the great penmen would be there and give lectures on writing. That was in 1888 and Mr. Faust never missed a meeting since. For more than thirty-three years he served as treasurer of the National Commercial Teachers' Federation and the older readers knew him as the kindly gentleman who extracted the dues from their pocketbooks so gracefully. That in itself is a wonderful recommendation to show just what kind of real man Mr. Faust was.

While a teacher in Peoria, a shorthand teacher took a liking to Charley and they were married August 14, 1890 in Philadelphia, Pa. Mrs. Faust was one of the finest shorthand teachers ever known and it is not strange that Charley Faust succeeded in life when he had such a wonderful woman behind him to help and assist him over the rough seas. I have often said that when a man becomes successful in life, I always want to see his better half. Many romances have had their beginning in the business college rooms and this was one of them. Most of them have turned out all right, too.

When we celebrated the anniversary of Christopher Columbus landing on Watling's Island in 1493—look it up and see if I am right, at Chicago in 1893, Mr. Faust was offered the position of engrossing the certificates. He stayed around the fair grounds until 1894 when he was engaged by the Chicago Business College.

In 1899, he entered partnership with W. I. Tinus and formed the Auto Pen and Ink Mfg. Co. While traveling in the interests of the company, Mr. Austin N. Palmer arranged with him to introduce penmanship in the parochial schools. Several years later he compiled the Faust Method of Muscular Movement Writing. Later he bought the entire interests of these other persons and published his works himself.

Yes, Charley Faust is gone, but his work will live forever. Who will take up the work where he left off? Perhaps some little boy away back in the country hills will answer the call just as Mr. Faust did many years ago and make a name in penmanship history for himself. There is an excellent field for this class of work and the beauty of it all is—the field is not overcrowded. Long live the pleasant memories of Charles A. Faust.

"Rest in Peace."

Mr. Francis A. Cedargren of Kiron, Iowa, is a new commercial teacher in Sherman's Business School, Mount Vernon, N. Y.

Miss Rowena Wellman of New York City, is a new teacher in the State Teachers' College at Weatherford, Okla.

Harry L. Godfrey, formerly of Lockyear's Business College, Evansville, Ind., is now principal of the Bryant & Stratton Business College, Louisville, Ky.

Mr. Walter D. Blossom, for several years a commercial teacher in the Warren, Mass., High School, has recently accepted a position with the High School at Saugus, Mass.

Mr. Arthur S. Long of Falmouth, Mass., is a new commercial teacher in the Junior High School at Winthrop, Mass.

Mr. A. W. Heinmiller, recently with the McCann School of Business, Reading, Pa., is now teaching in Strayer College, Washington, D. C.

This unique penmanship design was prepared by Mary Louise Warren, 2915 Divine St., Columbia, S. C. H. M. Hill is the Supervisor of Handwriting in the Columbia Public Schools.

DO YOU KNOW YOUR LETTERS?

By ARTHUR G. SKEELES, Supervisor, Columbus, Ohio

Not your "aye, bee, sees," but the shape and size and proportion of every script letter. Here is a chance to prove whether you do or not.

Some years ago I saw Mr. A. M. Wonnell write upside-down and backwards. To me, as well as to the sixth-grade pupils who saw it, it was a wonderfully impressive demonstration of skill. When I had the opportunity to try it, I found it wasn't impossible for me to learn to do it. Many of you who read this are better at it than I am. I happen to know that H. A. Roush, C. Spencer Chambers, H. L. Darner and P. L. Greenwood are also adept at upside-down writing, and there are doubtless many others.

As a stunt it is hardly worth learning. But it may have an incidental value in teaching the shapes and sizes and proportions of letters. When you make a small letter upside-down and backward, you will notice (1) that as many strokes are made downward in the upside-down letter as in the usual form; (2) straight strokes are always made downward in both forms; (3) those strokes which are made upward in the usual form are also made upward in the upside-down form; (4) slant is the same in all strokes of both forms.

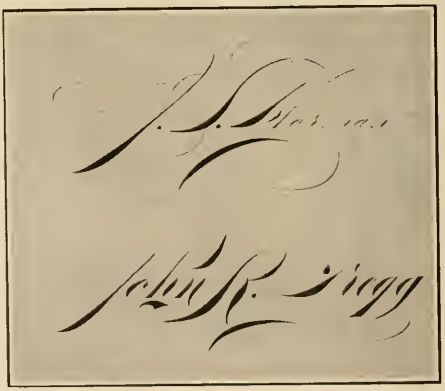
A trial will make this clear. Make a small a in the usual form, then turn the paper upside-down and make another letter backwards. You will notice that in both forms the hand moves upward three times and downward twice (using the initial stroke). It is true of all the letters that there are the same numbers of up-strokes and down-strokes in the upside-down form as in the usual form.

The cut shows how to use this stunt to teach yourself, or your pupils, the forms of the small letters. Make the letter first upside-down and backward below the ruled line; then without raising the pen make the same letter right side up and forward above the line. Try all the letters in the alphabet in this way.

If you have difficulty in making any letter upside-down, make it first in the usual form, then turn the paper upside-down and retrace the letter you have made.

The two letters should be the same size, shape and slant, so that the form will be exactly the same if the paper is turned upside-down.

When this gets too easy for you, extend it to words, beginning with short ones. It isn't worth while to spend much time on this sort of thing, but when you or your pupils can make any letter upside-down as accurately as you can make it right side up, it is pretty certain that you will have learned just how the letter is shaped. The "trick" is interesting to pupils in the sixth grade or above.



These signatures were written by C. C. Steed, the new Principal of the Penmanship Department of Bowling Green Business University.

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Owing to illness the owner is obliged to sell a business college that has no competition in 150 miles. Good equipment to accommodate 100 pupils, fine location and excellent reputation. Priced to sell—small down payment and reasonable installments. Possession January first. Give bank references in first letter.

Address **Box 627 care of Business Educator, Columbus, Ohio.**

The third of a series of fifteen flourishes by Francis B. Courtney, selected from the scrapbook of J. S. Griffith, Chicago.

DESIGNING AND ENGROSSING

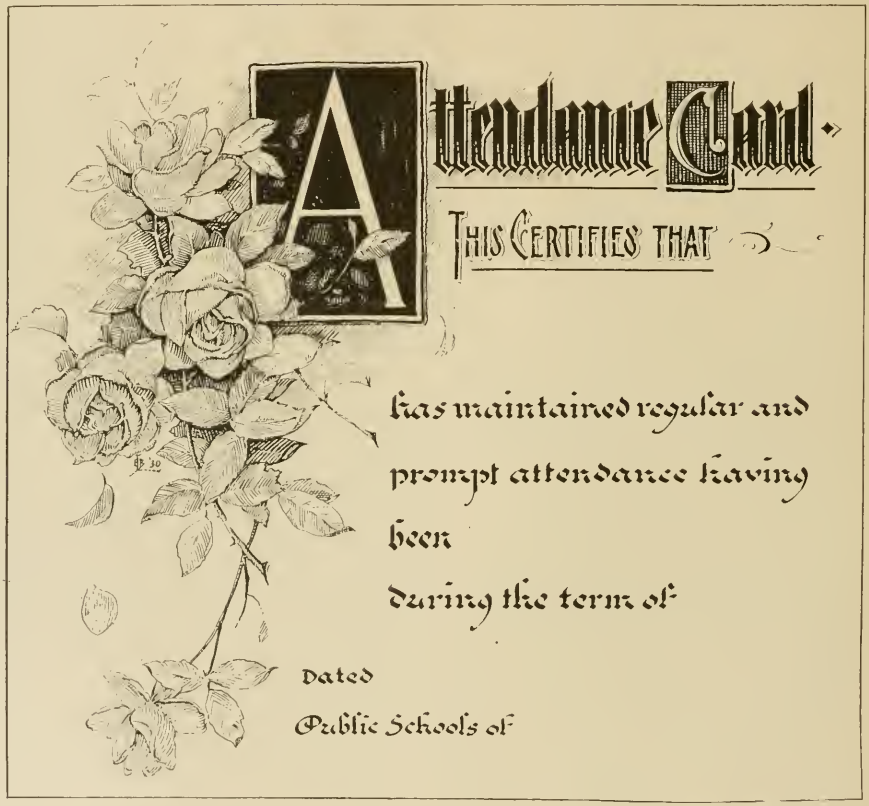
By E. L. BROWN,
Rockland, Maine

Attendance Card

Pen drawing is interesting, and most satisfactory for photo-zinc etched plates—or photo lithography. Drawings should be larger than the desired printing plate and all lines must be jet black for satisfactory results. The graceful spray of roses forming a part of initial "A" will require close attention and study. A rough pencil sketch followed by detail must precede pen and ink work. It may not be a difficult matter to copy, but to make an original design requires more practice and wider experience.

Use Zanerian ink for all kinds of pen work—good cardboard, and a fine pen for roses and leaves of the lighter tones. Color values are important. Study arrangement and quality of lines used for light and shade. Note effective background of initial "A". The Church Text lettering was first penciled then inked in, with a No. 2 broad pen. Edges were ruled with a tee-square on drawing board. The other lines represent free hand engrossing text written with a No. 2½ pen.

Church Text capitals may be used in place of those shown on copy, if you wish to conform strictly to standard customs and usages.



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JOHN ROBERT GREGG

Awarded Honorary Degree by Boston University

Thirty-seven years ago John Robert Gregg, unknown, unheralded, arrived in Boston to start teaching the system of shorthand he had originated. His capital was his courage and a burning conviction that he had something to give to the world that the world needed. No one had ever heard of his shorthand system and the world was indifferent. It could not foresee that this young man was destined to become an important factor in the economic life of literally hundreds of thousands of youth.

Last June Mr. Gregg was called to the annual commencement exercises of Boston University to receive — with eleven other distinguished American citizens—an honorary degree for his outstanding contribution to the field of commercial education.

In conferring the degree of Doctor of Commercial Science (S. C. D.) President Marsh made the following citation:

"John Robert Gregg, pioneer and outstanding contributor to the development of commercial education; originator of a system of shorthand that has become world-wide in its use, and which has combined with the art of typewriting to revolutionize the economic outlook for young men and young women everywhere."

The citation refers to Mr. Greeg as a "pioneer" in commercial education. Many who are familiar with its history and who have watched the progress of commercial education in this country will realize that this is a term that exactly fits the situation. Commercial education was in its infancy when Mr. Gregg came to America. With but very few exceptions, shorthand was not taught in the high schools. Even when taught it was an elective subject. The private business schools of that time, however, were awakening to the possibilities and were energetically developing them. With practically every high school and many of the universities of the country now offering commercial courses and courses in business administration, it hardly seems possible that this revolution in educational concepts could have taken place in such a comparatively short time.

The honor conferred on Mr. Gregg is symbolic. By its act the university not only gave recognition to him for his contribution, but also has recognized commercial education. This is very significant, because it shows that the institutions of higher learning have caught the rhythm of this amazingly active economic and social age which combines business with art, science, and culture. It is appropriate, too, because of the large number of those receiving degrees in the ten schools and colleges comprising the university organization the largest class was from the school of business administration.

John R. Gregg

"Mr. Meadows Says"

By GEORGE A. MEADOWS

Meadows-Draughon Business College, Shreveport, La.

TAKE AN INTEREST IN THE BUSINESS

The person who takes an interest in the business naturally attracts the attention of his employer, and is, therefore, in line for advancement.

In order to get a raise in salary—to win a promotion—an employee must do more than he is paid to do—more than is expected of him. Employers don't raise their employee's salary and then expect them to demonstrate their ability, but it is first up to the employee to demonstrate his worth to the firm, and then the promotion naturally follows.

Young people just finishing their business courses should especially bear this in mind; also bear in mind that it isn't what you START at, that is, the salary paid you at first, that counts; but it is where the place leads—where you "land" eventually—that counts.

Mr. and Mrs. Edmar Holland

announce the marriage of their daughter

Stella Elizabeth

To

Mr. Parker Zaner Bloser

on Saturday, the sixteenth of August

nineteen hundred and thirty-one at

Elizabethtown, Kentucky

Miss Holland was assistant supervisor of handwriting in the public schools of Louisville, Ky. The above announcement was written by Parker Zaner Bloser.

The second of a series of master flourishes by H. S. Blanchard, Los Angeles, Calif. This is, without a doubt, one of the most beautiful flourishes we have had the pleasure of presenting to our readers for many years. Study the balance, harmony and beauty. At the same time, notice the boldness of the strokes and the arrangement of the design as a whole.

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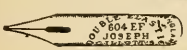

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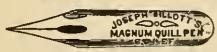

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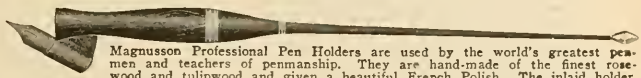

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Continental Teacher's Agency

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Mar. 25'30 Frances Downs

Frances Downs, a student in the public schools of Pitman, N. J., writes a beautiful hand. This is the style of writing which will help in other school work. It is freely written and easy to read. Her teacher is Mabel Lafferty.

The president of this school, R. T. Cecil, has been in Commercial Education for over twenty years. He is conducting a very efficient and successful school in Asheville, North Carolina. Asheville is known far and wide as a place of recreation and study. It is located in the glorious mountains of Western North Carolina. The invigorating climate and beautiful scenery attract tourists from all parts of the country. The cool summers and mild winters make a most inviting playground for pleasure seekers the year round.

Asheville is indeed fortunate in having a school of this kind which gives business training in all commercial branches. The school is patronized by students from almost every state in the Union, including Cuba and Central America.

The illustration above shows the new modern well equipped quarters.

Mr. Cecil is one of the successful business college men of the country who believes that one of the important branches to teach young men and women going out in business, is handwriting.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Applied Business Arithmetic, by Chas. E. Steele, Vocational Department, Seattle Public Schools, Seattle, Wash., and George W. Muench, Industrial Arts Department, Broadway High School, Seattle, Wash. Published by the World Book Co., Yonkers-on-Hudson, New York. Paper cover, 123 pages.

This book is in pad form, printed on one side of sheets 8x10½ inches. The student completes the calculations called for and inserts his answers in the proper places on the sheets. The pad will serve as the text for courses with any students who have completed seventh grade arithmetic, or it may be used for supplementary practice in connection with another textbook in business or commercial arithmetic. The unit plan and pad form make it convenient to take up the different topics in any desired order.

Business Communication, by Carl Lewis Altmaier, Member of the Philadelphia Bar, Professor of Business Administration, Drexel Institute. Published by the MacMillan Company, New York City, N. Y. Cloth cover, 496 pages.

Communication has revolutionized business methods, and has broadened local business into national and international business. Whoso would succeed in this latter and wider field must know somewhat of the customs, art, and mechanism of business communication. Customs relate to routine and technique; art creates good will and inspires confidence; mechanism has to do with the machinery devised for world-wide communication.

The material of this text has been used in teaching business communication in the Business Administration School of Drexel Institute. The author is encouraged to offer it for the consideration of others because his students have often spoken of the benefit they have derived from it. "It seems to function with life," has been their general comment.

Many national business organizations have contributed material from their files to show how they conduct business. Knowledge of their varied practices will help the student to adapt his classroom instruction to the requirements of the business organization which employs him.

How to Find the Right Vocation, by Harry Dexter Kitson. Published by Harper & Brothers, New York City, New York. Cloth cover, 202 pages.

This book is written for those who want practical help as to the choice of a vocation, who want fundamental principles they can apply to their own problems. The author has presented in consecutive order the various steps that one must take, and has outlined the guiding principles on which experts in vocational guidance are generally agreed.

Its great value lies in its pointing the way to occupations that will make work a joy for each individual rather than a drudgery.

The book is addressed to every worker or prospective worker with the hope that it will assist bim in achieving that happiness which comes from Finding the Right Vocation.

How to Win a Good Handwriting is a bulletin received from Francis Leon Tower, 601 Pleasant St., Hammonton, N. J. It contains some beautiful specimens of penmanship and information regard penmanship.

Mr. Tower is a very skillful, experienced penman and teacher.

A HANDWRITING EXPERT

A very interesting article appeared in the Newark Sunday Call in regard to the work being done by J. Vreeland Haring along the line of detecting forgery. It is interesting to read of the work of these experts which involves fortunes, reputations and freedom. It is almost impossible for one to succeed in forgery if the case is brought before a good expert on forgery. The Call sights a case in which a 19-year-old girl was accused of writing "poison pen" letters. It describes how Mr. Haring proved to the court that she did not write the letters. He was later called in court when the girl sued the wealthy woman for $13,000 damage, which case she won.

In the above mentioned case some of the peculiarities and differences of the writers were pointed out. For instance: the girl accused of writing the notes was left-handed, while the real writer was right-handed. A left-handed writer does not write with the same pressure and in the same way as a right-handed writer. Under a strong magnifying glass these details show up.

Mr. Haring made his first appearance as a handwriting expert in court in 1911. Since that he has had 1300 court cases and has been questioned many times out of court. For more than 40 years he has been engaged in penmanship work. He became interested in penmanship after attending the New Jersey Business College at the age of 17, at which time he went to New York to study chemistry, which work is very valuable to him today. He got his first real training in penmanship under Daniel T. Ames, the widely known penman, author and expert on handwriting. Mr. Ames, by the way, is one of the first men to devote his entire time to this work.

Poor Penman as a Boy

The history of Haring holds much hope for the boy or girl who is interested in penmanship and is not a good penman, for Haring as a boy was a poor writer and gave his parents and teachers much concern. However, he became vitally interested in the subject and by diligent study and practice under men who had much experience in this work he has become one of the outstanding men in the penmanship profession.

The boy who is willing to pay the price can succeed in almost any line of work in which he is really interested. At first, he must have a burning desire to achieve in that particular line. One cannot expect to succeed in a line of work in which he has very little interest, nor can he expect to succeed unless he is willing to spend many years of hard work on the subject.

J. Vreeland Haring is one of the outstanding men in the questioned handwriting and engrossing fields. He conducts the Haring Studio located at 13-21 Park Row, Park Row Bldg., New York City, N. Y., where he employs regularly at least three expert engrossers. The cases which he has had would make an interesting volume and the pen work which he turned out as a penman would make a valuable collection.

I TEACH PENMANSHIP BY MAIL

Small cost, easy lessons, during your spare time. Write for my book, "How To Become An Expert Penman," FREE! It contains specimens and tells how others became expert writers by the Tevis Method. Your name will be elegantly written on a card if you enclose stamp to pay postage. Write today!

T. M. TEVIS. Box 25-C, Chillicothe, Mo.

A SECOND PRINTING

A second printing of Mr. Albert S. Osborn's new book, Questioned Documents, Second Edition, has become necessary, and it is gratifying to know that a good book is being appreciated. While the first printing was of a high quality, this second printing nearly reaches the highest point of the bookmaker's art. For this printing the original engravings of the illustrations were welded into the electrotype plates so that the illustrations are practically equal to the engraver's proofs and as there are three hundred forty of these illustrations this greatly adds to the attractiveness of the book.

The new printing also affords an opportunity for the addition of two hundred forty-one new legal citations, bringing the total of cited cases up to fourteen hundred sixteen.

The new printing also affords opportunity for the correction of those inevitable and exasperating little errors that hide themselves in a first printing.

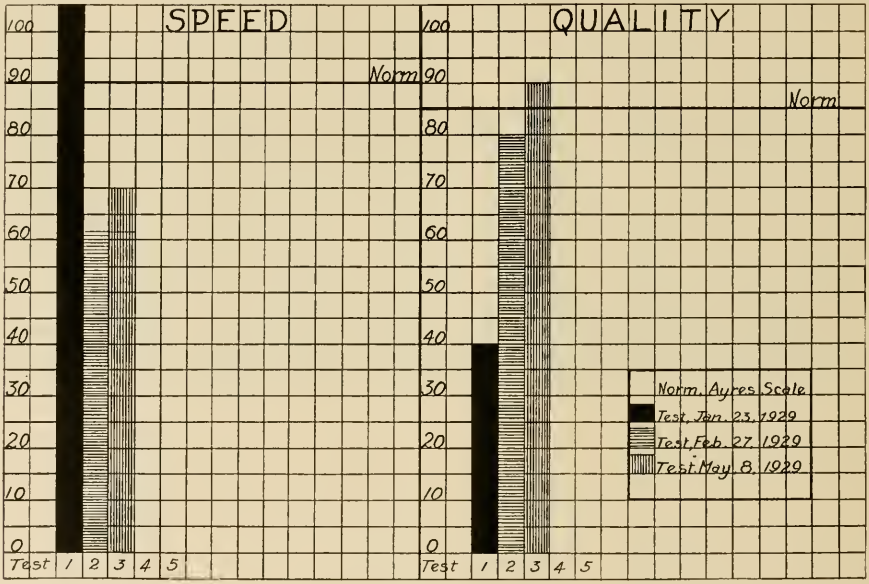
Any teacher of penmanship or one interested in any phase of the subject of disputed documents will be highly pleased with this book which is furnished by the publishers of the BUSINESS EDUCATOR, Columbus.

A Device for the Motivation of Handwriting

The combination Progress and Graph Record shown herewith was originated by Miss Ethelind M. Phelps, teacher of Handwriting in the State Teachers' College, East Stroudsburg, Pennsylvania. This device has been successfully used by Miss Phelps in her classes for a number of years. Our attention was first called to this device when Miss Phelps displayed some of this material at the N. E. A. meeting in Cleveland. The teachers who visited our booth were very much interested in this material and we concluded that Teachers and Supervisors of Handwriting would likewise be interested, which is our reason for reproducing this material here. The original Progress Graph and Record from which the reproduction was made consists of a sheet of drawing paper about 8 x 10½ in. folded in the center. On the upper half of the sheet a graph on squared paper is pasted, showing pictorially the pupil's speed and quality scores for each test, compared with the speed and quality Norms for his grade. On the lower half of the sheet is shown specimens of handwriting the first day of the term, and at regular intervals thereafter during the term, for instance, at the end of each four weeks of practice. When the first specimen was taken the speed was recorded at the top of the left-hand corner of the specimen, and quality in the upper right-hand corner. At the same time this speed and quality was recorded in the graph at the top of the page. The second and succeeding specimens were treated in the same manner.

Any of our readers who would like to have a working model of this Graph may probably obtain one by writing direct to Miss Ethelind Phelps, c-o State Teachers' College, East Stroudsburg, Pennsylvania.

(See specimens on following page)



Mr. Thomas J. Aylward of New Bedford, Mass., has recently accepted a position with Bryant-Stratton College, Providence, R. I.

A. E. Caskey, a well-known commercial teacher, for many years employed by the Wood School, New York City, died June 30th, after a long illness. Mr. Caskey was an excellent penman, a good teacher, a cheerful, modest, whole-souled man. He will be greatly missed.

Business and Ornamental Penmanship taught by mail. Written cards 25c a doz. Stamp for particulars. No post cards answered.
Leslie E. Jones, Elbridge, N. Y.

WELL KNOWN PENMEN SAY: "Your cards are the finest"; "they are simply wonderful". 12 for 50c with specimen for your scrap book.—M. Otero Colmenero, Box 709, San Juan, Porto Rico.

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Teachers College
West Chester, Pa.

FALL TERM
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ZANERIAN COLLEGE
begins Sept. 2. Students may enter on any date. Prepare now for the future. Penmanship will stand by you during any financial condition of the country. Modern Methods and all branches of Penmanship, Lettering and Engrossing taught.
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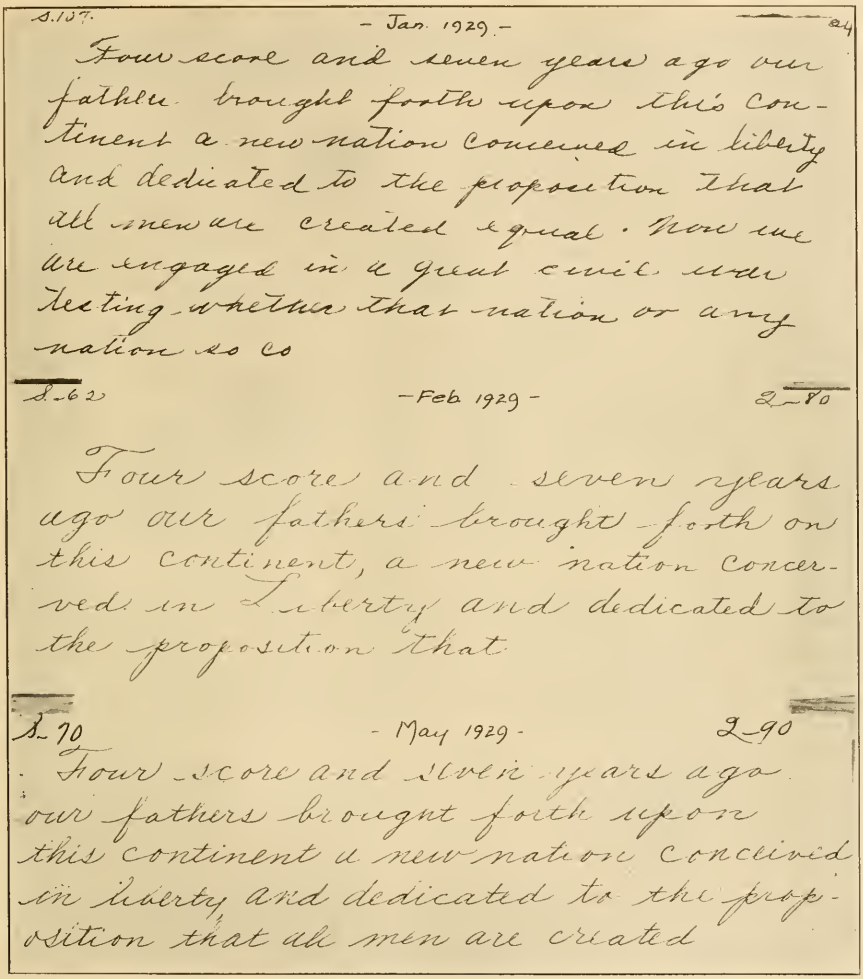


Three specimens written for Miss Phelps. Notice the changes in speed shown at the left and the quality shown at the right.

N. A. P. T. S. NOTES

(Continued from page 7)

kinds be sent. The only definite suggestion regarding this work is that each piece be plainly labeled on the covers or in some place for easy identification.

All work must be sent express charges prepaid in time to reach Cincinnati not later than Friday, April 10, 1931. Send to Hotel Gibson, c-o A. M. Wonnell, Cincinnati, Ohio.

All work will be returned by express, charges collect, where specifically requested. One week is being planned for placing the work on exhibit.

Superintendents, supervisors and teachers should plan to be present the day preceding the convention dates in order to thoroughly study the work of the exhibition.

Inquiries regarding this work should be made to C. A. Barnett, supervisor of penmanship, c-o board of education, Cleveland, Ohio.

C. A. Barnett, Chairman.

Miss Tinella M. DeLesio, a recent graduate of the State Normal School, Plattsburg, N. Y., has accepted a position to teach in the Richburg, N. Y., High School.

Mr. Thomas J. Toole is a new commercial teacher in the Philadelphia Business College.

Miss Genevieve Moehn of Brillion, Wis., is a new commercial teacher in the Chilton, Wis., High School.

The Bentley School *of* Accounting *and* Finance

THE following statistics were compiled last year from the graduates of our EVENING division, *one hundred per cent reporting.* Similar statistics will be obtained this year from the graduates of our Day division.

Range of Salaries in 1929

Class of	*Lowest*	*Highest*	*Median**	*Class of*	*Lowest*	*Highest*	*Median**
1920	$3,200	$12,000	$5,000	1925	$1,300	$6,000	$2,500
1921	2,340	12,000	5,200	1926	1,000	9,000	2,350
1922	1,100	11,000	4,000	1927	1,040	8,500	2,000
1923	1,300	11,000	3,120	1928	900	4,200	1,820
1924	1,000	10,000	2,700	1929	936	4,140	1,600

*NOTE: The Median salary is determined by listing the salaries of the individual members of a class in the order of their monetary value, and taking the amount which is in the middle of the list. Hence, one-half of the members earn more than the median salary, and one-half earn less.

Employment

At the time the reports were received, 98 2/3 per cent of the living graduates of our Evening division were employed as follows:

Commercial Accounting:		
Major Positions	289	
Minor Positions	364	653
Income Tax Work—U. S. Govt.		11
Instructors of Accounting		8
Commercial Credits:		
Major Positions	19	
Minor Positions	10	29
Executives:		
Owners and Partners	20	
General Managers	26	
Assistant Managers, Branch Managers, Factory Managers, and Buyers	48	
Treasurers, Assistant Treasurers, and Comptrollers	42	136
Public Accounting:		
Major Positions	86	
Minor Positions	34	120
Banking and Brokerage:		
Major Positions	17	
Minor Positions	34	51
Miscellaneous:		
Selling	44	
Lawyers	7	
Teachers (public schools)	5	
Unclassified	52	108
Unemployed:		
Student	1	
Ill	3	
Out of work (1 per cent)	10	14
Total living graduates		1130
Deceased		12
Total graduates of Evening division		1142

A considerable number of business corporations and public accounting firms give preference to our graduates and send their representatives to us each year to select men from our senior class to develop in their organizations.

To be Bentley-trained Carries Prestige

It requires two years in the Day division or four years in the Evening division to complete our prescribed courses. ¶ Excellent living accommodations provided in our dormitories and fraternity houses. ¶ *Catalog mailed on request.*

THE BENTLEY SCHOOL OF ACCOUNTING AND FINANCE
921 BOYLSTON STREET, BOSTON, MASSACHUSETTS
H. C. BENTLEY, C. P. A., *President*

The Business Educator

Commercial Education, Penmanship and Engrossing

Published by

The Zaner-Bloser Co.

Columbus, O.

VOLUME XXXVI NOVEMBER, 1930 No. III

Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year.

Books You Should Have

Freeman's Correlated Handwriting Books.

Compendiums, Practice Books, and Teachers' Manuals, a special Junior High School Manual and a Complete Teachers' Manual. Correlated Handwriting Books represent twenty years of scientific investigation and a generation of practical experience in teaching handwriting.

The copies are selected from the other school subjects, such as spelling, language, etc., which make them very interesting to teachers and pupils alike. The books are properly graded and the emphasis is upon actual writing, although sufficient formal drill is introduced to give the child the training in drill which he needs.

They have been adopted in seven states, and in hundreds of cities and towns. Correlated Handwriting Books mark a new epoch in the teaching of handwriting.

A complete set of Freeman's Correlated Compendiums, Teachers' Manuals and Junior High School Manual will be sent, postpaid, for $1.75.

Correlated Handwriting Complete Teachers' Manual

This Complete Teachers' Manual is a compilation of Teachers' Manuals 1 to 6 and the Junior High School Manual and contains 248 pages. This Manual is especially well adapted for rural school teachers, normal school students, supervisors, and all teachers who have more than one grade in a room. This Complete Teachers' Manual should be in the library of every student of Penmanship. Single copy, postpaid, 70c.

Correlated Handwriting Junior High School Manual

This Manual is intended for use of both teachers and pupils, since it contains suggestions and directions, as well as copies. It begins with a test to all pupils, to determine which pupils need practice. A diagnostic test is then given in order that each pupil may analyize his writing difficulties and see what his special needs are. The remainder of the book is given up to various kinds of application.

This Junior High School Manual is very helpful to adults who wish to improve their handwriting with the least time and effort. The price of this Manual is 25c, postpaid.

Zaner Method Writing Books

For each of the grades in the public schools, for high schools, colleges, etc. This system is the result of years of labor, study, observation and experiment, and represents the supreme effort of Mr. Zaner and Mr. Bloser. They are issued in the form of Practice Books and Compendiums for the pupils and Manuals for the teachers. They are used in many cities and states—and they are getting worth-while results. Write for information and price list.

Manual 144, 6xS, 112 pages. Manual 96, 4½x8½, 96 pages

Undoubtedly these are the most valuable, up-to-the-minute guide for teachers and students published. The copies were written freely, and are full of life, grace and beauty. The instructions with each copy are clear and to the point, and interesting. These books are being used by a large number of high schools, business colleges, normals, etc., with excellent results. Paper cover, 25c each, postpaid. Special prices in quantities.

Blackboard Manual

5x7, 32 pages, gives instructions how to write on the blackboard. The illustrations of position, chalk holding, etc., aid the teacher wonderfully in improving her blackboard work. Blackboard writing is easy to learn if you know how to stand, turn the chalk, etc., all of which is explained fully in this book. Board work will help to improve your pen and ink work. Price, 25c postpaid.

Plain Useful Lettering

5½x8, 32 pages, contains plain, simple and practical alphabets, for teachers and students interested in easy, profitable lettering. Especially suited for class use. Price, 25c, postpaid.

Short Cut to Plain Writing

4¼x8, 32 pages, contains a wealth of material for those who wish to improve their writing in the least possible time without following an extended course of practice. It shows how to improve those things which make for legibility and better writing. Business and professional men find this book especially valuable. Every up-to-date teacher of writing should have a copy. Price 25c, postpaid.

The Zanerian Manual of Alphabets and Engrossing

A work on modern engrossing, 8½x11½, 136 pages, containing complete courses in Roundhand, Broad-pen, Penciled and Freehand Lettering, and Wash and Pen Drawing. Presents a large number of beautiful full-page Resolutions, Diplomas, Certificates, Title Pages and examples of pen and brush work from the masters. It probably contains more information, ideas and inspiration than any book ever published on the subject. Price $2.50, postpaid.

Lessons in Ornamental Penmanship

5x8½, 92 pages, takes the learner step by step from the simplest to the most complex. It covers thoroughly principles, exercises, words, sentences, verses, pages, capitals, combinations, card writing, etc. No other book on ornamental penmanship has been so carefully graded or so thoroughly planned for the home learner. Price $1.00, postpaid.

The Road to Sketching from Nature

6x9, 82 pages. For those who desire to learn to sketch direct from nature. Instructions are plain and interesting, while the illustrations, which were made direct from nature are full of life and interesting. With this book you can learn to sketch and enjoy nature. Price $1.00, postpaid.

Progress of Penmanship

A large design 22x28 inches, presenting the history of penmanship. It shows the various styles used at different period all harmoniously and skillfully blended and woven together with two beautiful female figures, lettering, flourishing and pen work as a border which binds the design together in a most pleasing way. It is truly a wonderful piece. Securely mailed in tube for 50c.

Progress

Mr. Zaner's famous eagle design, 22x28 inches, and is considered his masterpiece in flourishing. Well worthy of a place on your wall. Teachers use it as a prize in their penmanship classes very effectively. It inspires and arouses interest in pen work. Securely mailed in tube, 50c.

Fascinating Pen Flourishing

A complete Course and Collection of Masterpieces. Starts at the beginning, showing how to make the simplest strokes and exercises and finishes with a great variety. The work represents the highest skill of the following penmen: Zaner, Brown, Canan, Lehman, Dennis, Blanchard, Flickinger, Kelchner, Glick, Darner, Madarasz, Collins, Behrensmeyer, Moore, Faretra, Spencer, Lupfer, Courtney, Schofield, Gaskell, Skillman, Dakin, Wesco. Size 8½x11 in., 80 pages, Price $1.00.

Freeman's Correlated Handwriting Scales

Freeman's Correlated Handwriting Scales for grades 3, 4, 5 and 6 show the standard for each grade, as well as a standard a little above and a standard a little below the average. These Handwriting Scales answer the oft repeated question, "How well should a pupil write in Grade 3?; in Grade 4?, etc." A set of Freeman's Handwriting Scales for grades 3, 4, 5, and 6 will be sent, postpaid, for 50c.

Zaner Method Handwriting Scales

These Scales are issued in three forms, as follows:

Scale 1, for grades 1 and 2.
Scale 3, for grades 3 and 4.
Scale 5, for grammar grades and high school.

These Handwriting Scales were first published in 1915 and are being used quite extensively. The Zaner Handwriting Scales and Standads contain actual handwriting specimens from the various grades, as well as suggestions regarding position, form, movement and speed. A set of these Scales will be sent, postpaid, for 50c.

Desk Scales

Five Scales for grades 2 to 8, printed on heavy cardboard. These Scales are size 6"x8" and contain model specimens of handwriting, as well as samples of typical handwriting for each grade. They also contain suggestions regarding the use of the Scales in each particular grade. The size of these Scales makes them very convenient for use on the pupils' desks, and it is intended that each pupil be supplied with an individual Scale for his grade. A set of these Scales will be sent, postpaid, for 45c.

The Zaner-Bloser Company

612 North Park Street — COLUMBUS, OHIO

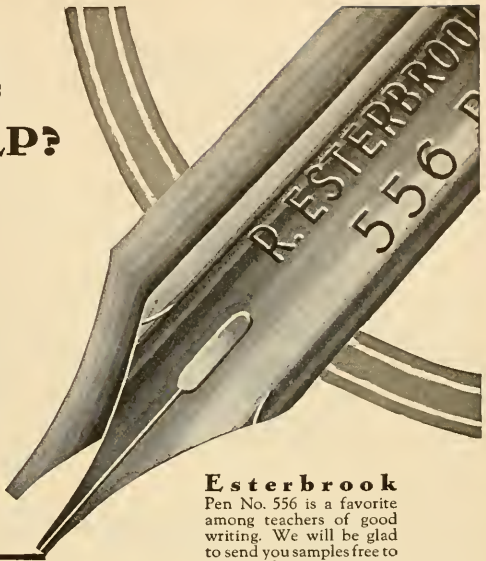
Shall we DENY
their learning hands
the pens that will HELP?

There are *enough* obstacles to the speedy achievement of good handwriting as it is. And there's only a cut-to-the-bone period daily—or even weekly—for practice. Shall we permit *other* obstacles to interfere?

Every parent, school board, or teacher who puts cheap, scratchy pen-points in the hands of children, is retarding good penmanship *unnecessarily*. It is so easy to get smooth, uniform Esterbrooks—anywhere! And they're such a *help* to good writing!

Shall we *deny* them to our children?

Always in the bright RED box—every pen individually inspected and passed.



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Pen No. 556 is a favorite among teachers of good writing. We will be glad to send you samples free to try. Send name, position and address to Esterbrook Pen Co., 62 Cooper St., Camden, N. J.

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The Penmanship and Engrossing profession seems to be affected very little by the times. Good engrossers report that business is good. If you will thoroughly prepare in this line of work you need have no fears about the future—and what more interesting work can you find anywhere? Thorough courses by residence and correspondence. We help students to get positions.

Zanerian College of Penmanship

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Court reporting offers exceptional opportunities to men and women. It is a field that is not overcrowded. The pay is good and possibilities for increased earnings are most excellent.

Our Reporting Department is in charge of expert and experienced teachers. Our graduates are thoroughly qualified for all kinds of reporting work.

Beginning and advanced students received every Monday—progress being individual. Day and evening sessions open all year.

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A Dependable Appointment Agency

Ohio Teachers Bureau

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THE OHIO TEACHERS' BUREAU

OLGA A. JONES, Director

A. I. U. Citadel

COLUMBUS, OHIO

THANKSGIVING TRIBUTE

Zanerians and other enthusiasts of good handwriting are grateful at this Thanksgiving season for the courage, the faith, and the achievements of Elmer Ward Bloser. Gratitude, the finest of human qualities, benefits us only when we express it in words and deeds. In the June number of the B. E. appeared the Bloser Memorial Resolutions—an expression of gratitude in words. Engrossed, illuminated, and framed, this tribute will be preserved for years to come.

There are two ways of showing our gratitude in deeds. First, let our work prove loyalty to and belief in the cause of which Elmer Ward Bloser was an outstanding leader. Second, let our Thanksgiving offering of **at least one dollar** prove a desire to see the Memorial Resolutions in their finished form at the Cincinnati convention next April. Contributions should be sent to E. A. Lupfer, Treasurer, 612 N. Park St., Columbus, Ohio.

The National Association of Penmanship Teachers and Supervisors.

Chairman Resolution Committee.

RATIONAL TYPEWRITING SERVICE

EACH Rational text is surrounded by a helpful Gregg Service, at your immediate disposal any time, anywhere. This service takes the form of teacher's handbooks filled with practical teaching plans; scientific tests to keep you accurately informed of each student's progress; measuring scales, graph charts, and other record forms; supplementary laboratory material direct from the business office; two professional monthly magazines—The Gregg Writer for the student and The American Shorthand Teacher for the teacher, keeping your school in constant touch with the latest thought in commercial education. We anticipate the pleasure of extending this service to you.

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Set No. 1. Complete outfit of six discs (12 10-inch records) packed in cloth-covered carrying case. Sold in sets only	net	$12.00
Individual Records for replacement	net	2.00
Set No. 2. Consists of six records. Price of double-faced disc, each	net	2.00
Teacher's Manual for Rational Rhythm Records	Free with each set	

Skill Improvement Drills

The Typist at Practice (Stuart). Part I		.80
Part II		.80
The Typing Teacher at Work (Teacher's Key to The Typist at Practice)	net	.25
Typewriting Speed Studies (Hakes)		.52
Speed and Accuracy Graphs for 15 Minutes Tests (Hakes). (Prepared to accompany Typewriting Speed Studies)	net	.02
Seven Speed Secrets of Expert Typing. (Smith and Wiese)		.60

Tests and Charts

North's Objective Tests for Teachers of Typewriting. A set of true-false and completion tests based on "Learning to Typewrite" by Dr. William F. Book. Specimen test free. Package of 25 tests		.50
The Stuart Objective Tests in Typewriting (Series A). A series of seven tests covering the first semester of typewriting. Teacher's Edition, including one set of seven tests, one set of keys, and complete directions	net	.25
Package of 25 of any one of the seven tests		.50
Typewriting Diagnostic Chart (Slinker). A record in graph form of the results of weekly speed tests. Printed on heavy cardboard. Each	net	.05
Rational Typewriting Error Analysis Chart (Raymond and Adams). A chart for the student to record his errors in typewriting technique, with a remedial practice guide. Printed on letter-size paper convenient for filing. 100 charts	net	.50
Typewriting Record Card (A form for each edition). A 3 x 5 card ruled for convenient recording of grades on lesson assignments. One dozen	net	.12

Letterheads and Copy Holders

Gregg Transcription Letterheads (Fry), 96 to the pad; each pad		.20
In case lots of 100 pads; each pad		.16
Expert Copy Holder		1.00

Teachers' Texts

Learning to Typewrite (Book)		2.80
The Psychology of Skill (Book)		2.00
The Technique of Teaching Typewriting (Clem)		2.60
Methods of Teaching Typewriting (SoRelle)	net	1.50
Typewriting Through Rhythmical Control (Crozier)	net	.20
College Credit for Shorthand, Typewriting, and Office Practice (Brand)	net	.20
Application of Tests and Measurements to Shorthand and Typewriting (Bolton)	net	.20

PLACE YOUR ORDERS WITH OUR NEAREST OFFICE

As the sale of "Teachers' Texts" is restricted by the nature of their contents to teachers and school administrators, complimentary copies cannot be distributed.

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270 Madison Ave.	2500 Prairie Ave.	Statler Bldg.	Phelan Bldg.	Bloor Bldg.	36 Kingsway

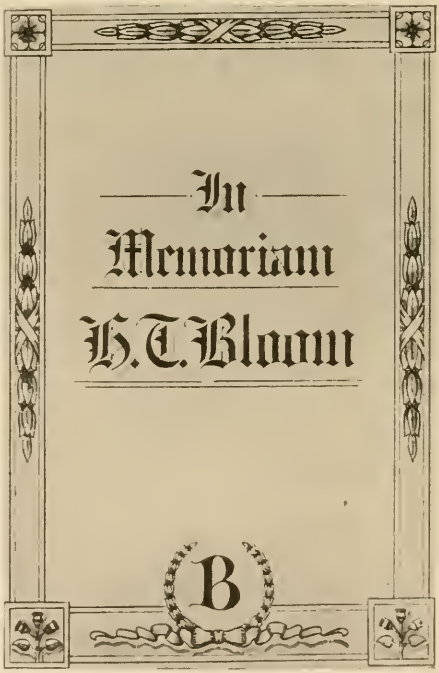
The Art of Engrossing

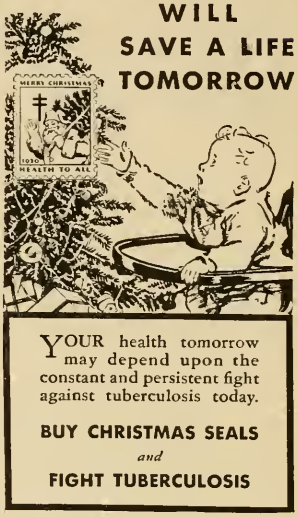
First of a series of six pages from an album engrossed by the Harris Studio, Chicago, with comment by the Editor.

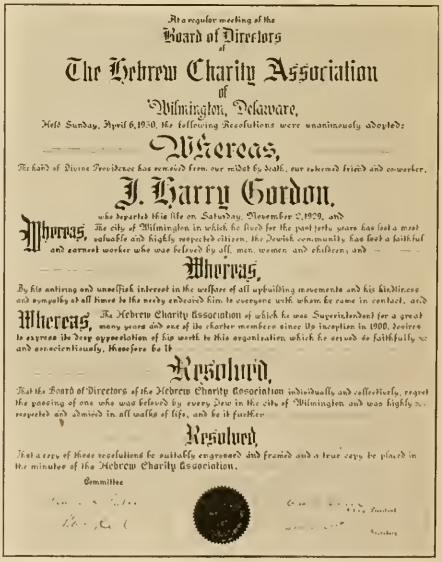
The art of engrossing began many hundreds of years ago. The Monks, in preparing religious works, made great progress in the art long before the time of printing presses. Penmen today refer to their work for ideas and inspiration. Some of it had real merit. The Monks devoted a large amount of time to the art. They were studious, patient and were imaginative. Some of their work was crude and grotesque while some was beautiful in design and color and was executed in an inimitable style.

Penmen will do well to imitate ancient work which is good and which can be adapted to modern needs. They should not copy any style which does not have real worth even if it is centuries old.

There is money, pleasure and culture in engrossing.







At a regular meeting of the
Board of Directors
of
The Hebrew Charity Association
of
Wilmington, Delaware,
Held Sunday, April 6, 1930, the following Resolutions were unanimously adopted:

Whereas,

The hand of Divine Providence has removed from our midst by death, our esteemed friend and co-worker,

J. Harry Gordon,

who departed this life on Saturday, November 2, 1929, and

Whereas, The city of Wilmington in which he lived for the past forty years has lost a most valuable and highly respected citizen, the Jewish community has lost a faithful and earnest worker who was beloved by all, men, women and children; and

Whereas,

By his untiring and unselfish interest in the welfare of all upbuilding movements and his kindness and sympathy to all knew to the needy endeared him to everyone with whom he came in contact, and

Whereas, The Hebrew Charity Association of which he was Superintendent for a great many years and one of the charter members since its inception in 1900, desires to express its deep appreciation of his work in this organization which he served so faithfully and conscientiously, therefore be it

Resolved,

That the Board of Directors of the Hebrew Charity Association individually and collectively, regret the passing of one who was beloved by every Jew in the city of Wilmington and was highly respected and admired in all walks of life, and be it further

Resolved,

That a copy of these resolutions be suitably engrossed and framed and a true copy be placed in the minutes of the Hebrew Charity Association.

Committee

A simple black and white resolution by Ernest E. Jackson, 22 West 30th St., Wilmington, Del.

Business Educator

VOLUME XXXVI COLUMBUS, OHIO, NOVEMBER, 1930 No. 3

THE THIRTY-THIRD ANNUAL CONVENTION
OF THE
NATIONAL COMMERCIAL TEACHERS' FEDERATION

The thirty-third annual convention of the National Commercial Teachers' Federation is to be held December 29, 30, 31, 1930, in the Hotel Fort Des Moines, Des Moines, Iowa. The executive committee recently held a meeting in the headquarters hotel to complete arrangements for the convention. The hotel accommodations seem to be exceptionally suited to our needs and the executive committee are enthusiastic over the prospects for a very fine meeting. The plans of the executive committee for the annual convention have developed so well that we do not hesitate to assure every live commercial teacher a most excellent entertaining and instructive program.

The program for the general and sectional meetings are in the making. Inquiries and reports from the presidents of the departments and chairmen of the round tables indicate that all are endeavoring to excel all previous programs. Plenty of time is being allowed in each program for discussion by the groups. From these sectional meetings each teacher should be able to gather real educational values. No progressive commercial teacher should miss this convention.

The local arrangements are in the hands of Mr. B. F. Williams and Mr. Clay D. Slinker. Both of these men are distinguished members of the federation and prominent citizens of Des Moines. These co-chairmen have had several meetings with assistants and their work is well organized and nothing will be left undone to prove to the federation that Des Moines is a most logical convention center. You are guaranteed service, entertainment, and instruction.

The first meeting is to be held Monday evening, December 29th, and is to be an informal reception and dance. This annual event is always looked forward to by all old members and proves to be a most impressive gathering for all new members. The last meeting is to be held Wednesday night which is the occasion of the annual banquet. You will observe that this annual event is scheduled for New Year's Eve and it is the plan of the committee to stage a "real" New Year's Eve party. You may go as far as you like in interpreting the word "real". Two full days will be devoted to educational programs. It is suggested that you come to Des Moines in time for the reception and remain through the annual banquet. Those who have been present for these features at previous conventions will surely not want to miss them this year.

We are again to enjoy the privilege of reduced railroad fares equal to full fare going and one-half fare returning over the same route. To enjoy this privilege there must be at least 150 members attending who have traveled by railroad and have secured the necessary railroad certificates. In buying your ticket to Des Moines be sure to ask your local agent for the special railroad convention certificate. This certificate must be secured from your local agent at the time of buying your ticket and must be presented to the secretary upon your arrival at the convention. Leave your auto at home and enjoy, once more, a train ride to Des Moines. This will insure the sufficient number of certificates to enjoy the privilege of reduced fares on return trips. This privilege means much to those who come long distances.

Membership in the National Commercial Teachers' Federation marks the distinction between the commercial teacher who is alive and progressive and the one who is not. A certificate of membership to this organization will be sufficient evidence to convince the world that you are alive and progressive. FEDERATION NOTES, the journal of the National Commercial Teachers' Federation, will return value received for your membership. In a few weeks, through the courtesy of the various firms publishing or manufacturing material for commercial work, application slips for membership will be distributed. If you do not receive such a slip just send your check for $2.00, giving your mailing address to the general secretary, C. M. Yoder, State Teachers' College, Whitewater, Wisconsin.

ANOTHER EDUCATOR DIES

L. C. McCann, the well known commercial educator and penman, who has for a number of years been conducting the McCann School of Business in Reading, Pa., passed away Sunday evening, October 19. A more complete description of his life will appear in a later issue. The profession has lost a very loyal supporter and a very skillful penman.

Western Pa. Coml. Asso.

The Commercial Education Association of Western Pennsylvania, will hold its fall meeting at Pittsburgh, in The Little Theatre, College of Fine Arts, Carnegie Institute of Technology, Saturday, November 15, 1930, at 9:30 a. m. First, there will be a short business meeting, including election of officers for the ensuing year. The balance of the time will be given to the speaker of the morning. We are especially fortunate in having for this occasion, Dr. Earl W. Barnhart, chief, commercial education service, Federal Board for Vocational Education, Washington, D. C. He needs no introduction to commercial teachers, and we are sure he has a splendid message for us.

Every live commercial teacher will be there. Principals and other educators are most welcome and heartily invited to attend. Remember the date —November 15th at the Little Theatre.

THE BUSINESS EDUCATOR
Published monthly (except July and Augnst) By THE ZANER-BLOSER CO., 612 N. Park St., Columbus, O.
E. A. LUPPER ——— Editor
PARKER ZANER BLOSER ——— Business Mgr.

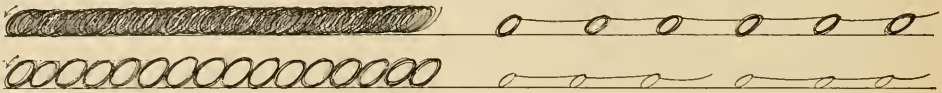
SUBSCRIPTION PRICE, $1.25 A YEAR (To Canada, 10c more; foreign, 20c more) Single copy, 15c.
Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.
Advertising rates furnished upon request.

The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

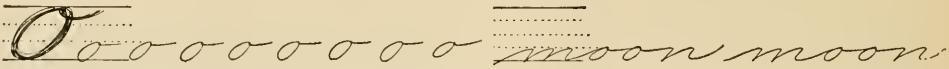
Practical Handwriting

By the late C. P. ZANER

End **e** as you begin **i.** Use a gliding movement in the small letters. In joining **K** to **i,** check the movement at base of **K** so as to make the turn in harmony with small letter turns. Joining capitals and small letters makes a fine exercise for practice. It unifies the large and small movements and thereby uniforms the writing. Keep top of capital rounding, and start second part leftward. Watch slant of last down stroke of **K,** and write **Knew** freely, ending **w** carefully. Write the word at the rate of fifteen a minute. Note height of little letters; also of capital.



By cultivating a circular motion, you will be able to master the small letters **o** and **a** quite easily. Circular forms demand circular movements; straight forms, straight or direct movements. Therefore learn to change successfully from one to the other by learning to modify, shift, and change motion, "now this way and now that." See how uniform you can make the half-space oval exercises in height, in spacing, and in slant. The last is very important, and therefore each exercise should end precisely as it begins. Curve both sides of oval equally, and make at the rate of about three hundred down strokes a minute. Stop motion in **o** tracer exercise before starting rightward, and in the **o** exercise, too, but do not raise the pen.

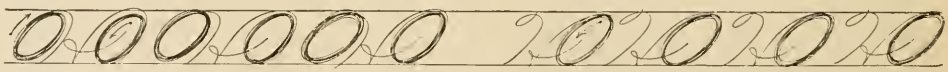


The **o** is an ellipse, with a finish much the same as **v** and **w.** The downward stroke should be curved as much as the upward, and the letter should be closed. The finish should be kept high in order that it may not resemble **a,** and it should be closed at the top in order that it may not resemble **v.** A line drawn the long way of the **o** should be the same in slant as the down stroke in other small letters. Count: 1, 2, finish; 1, 2, finish; etc.

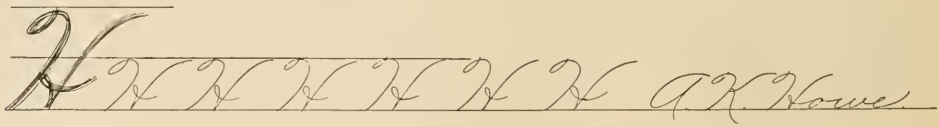
In order to make the **o** successfully, the pen should be started leftward rather than downward; otherwise the first stroke will not be curved enough, and the letter will therefore be too flat. Not only start the letter leftward, but start it with a quick motion so that the movement will carry the pen around to the beginning point, and close it, and thereby keep it from resembling **v.** Write the word **"moon"** 15 times a minute.

This is a delightful sentence to practice: If we keep moving correctly we will win. Watch spacing between letters and between words. It should be wider between words. The little finger should glide freely from letter to letter.

But after writing a line you should stop and examine your practice to discover the principal errors. Criticism is an essential as practice. Finish words carefully; begin them freely.

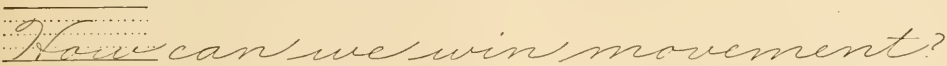


Count: 1, 2, 3, 4, 5, stop; 1, 2, 3, 4, 5, finish, for the **H** exercise. Pause at the angle on the base line, and curve the up-stroke. Start the second exercise from the top, but begin the first at the bottom. These exercises are excellent drills because they teach us to go over the same road again and again; this has a tendency to make us confident, although at first we may be somewhat confused. We must have the control necessary to make these exercises if we would write well. Keep the ovals full and uniform in slant.

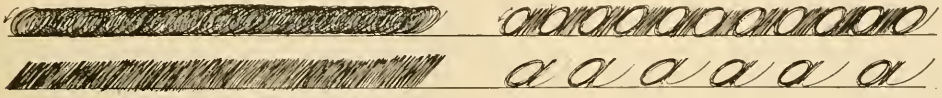


The **H** begins the same as **K**, but ends the same as **O**. The second part of **H**, however, is started precisely the same as the second part of **K**, and the count may be as follows: 1, 2, 3, finish; 1, 2, 3, finish; etc., pausing between 2 and 3 in the count. Keep the downward strokes as nearly straight and parallel as possible, and end with a curve.

Use a light, elastic, arm movement in this letter. Start the motion to form the beginning, and then finish the first part, stopping firmly on the base line; then start the second part leftward with a vigorous swing of the arm. The name A. K. Howe, gives review practice as well as drill upon signature writing.



The word **How** is a nice word to practice. Start the first part of the **H** with a loop and continue rightward; then make the second part leftward with a curve instead of a straight line. Practice each word several times before trying the sentence. The little finger should glide gently toward the right in executing the small letters. See that all turns in the small letters are the same in width and that all angles are equally sharp. Strive for neatness no matter how rapidly you are writing. Yes, we can win in movement writing by mastering movement exercises and by practicing thoughtfully.



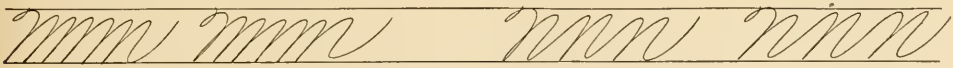
These little oval and straight-line exercises train the hand to act in a circular and direct manner so as to execute well such letters as *a* and *d*, which contain ovals and straight lines. Practice them freely and carefully. The exercises to the right aid one in making straight and curved lines, angles and turns alternately. Writing is made up largely of turns and angles, straight and curved lines; hence the need of learning to make them well. Make all exercises one-half space high and uniform in slant and spacing. Do not use the fingers in the least in these exercises. Arm movement will thereby soon become a reality in all written work. Go from the oval to the straight line in the *a* tracer without pausing and without raising the pen.

The *a* begins much the same as *o* and ends precisely the same as *i*. The oval slants more than in the *o*, and is more pointed at the top. The first down stroke is curved more than the up stroke. Close the letter carefully at the top or it may resemble *u*, and come to the base line with a slanting straight line, and finish with a turn, or it may resemble *o*. Make the last down stroke straight and slanting. Keep a good position. Count: 1, 2, 1, 2, etc.

Start the *a* leftward rather than upward or downward. Each *a* should contain a good *i*, and be the same width as *u*, minus the first stroke. See that the body is straight at the waist, the elbow is out from the body, and that the pen and paper are held properly.

Join the three *a's* without raising the pen, pausing to retrace the form and reverse the motion. Make five groups of three joined *a's* on a line at the rate of 50 letters a minute.

Write the sentence four times in one minute; then three times. One must move to win. Of course, it would be the height of folly to write that many words each minute, as that would leave no time for thoughtful criticism, careful observation, and determination to improve. Write, then observe and think, and then write better than before. Watch position and word endings; close *o's* at top and use a graceful movement.



See how rounding at the top and how sharp at the base you can make this exercise. Retrace as nearly as possible one-half the height of the form, and make it with a lively, push-and-pull arm movement. The *N* exercise should be made with the same movement as the exercise. Write the three *N's* without raising the pen or checking the motion. Start them a full space in height, and count; loop, 1, 2, 1, 2, 1, 2, for each three *N's*. Watch slant closely and endeavor to secure uniform spacing. Be particular, make your writing precise, and it will not be long until the business public will be willing to pay well for your services.

EVERYDAY WRITING

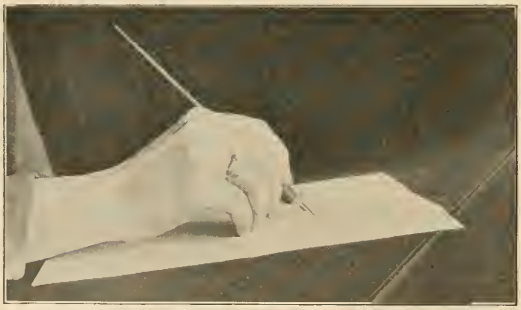
By C. E. DONER
Script by Parker Zaner Bloser

No. 2

One of the most important factors in acquiring a rapid business style of handwriting is the **time element.** This means that many of the letters are easily made, some moderately easy, and others more difficult. The difficult letters require in the motion a pause or a stop. The easy letters that do not have angles, retraces like "t" or "d", or definitely closed loops like "i" or "q", are to be made with an accelerated motion. There must be, then, a timing of the motion in handwriting, just as there is timing or tempo in music. In other words, there is a relative speed or rate in the composite movement used in practical handwriting. But here is a point that must be understood by the instructor and the learner alike, namely, that between pauses or stops the pen or pencil must travel over the paper rapidly in the writing of letters, words, and sentences. A brisk, rapid movement must be developed, with the idea of slight pauses or checks in the motion, if handwriting is to become a ready means of written expression. I am of the opinion that this particular point will help many in their practice on these lessons in "Everyday Writing". The mastery of the fundamentals, and the ability to use them, will usually mean one's success in any line.

Keep definitely before you these two objectives in handwriting: The expression of thought and ideas plainly and fluently written, and that all writing must correlate with all other written subjects in our schools. The study and practice of correlating handwriting is a functional process and should be the means of helping all who write to express themselves plainly and with some beauty in their own English language.

In following this course of lessons, learn the lesson from the postage stamp, "Stick until you get there." Half of one's success is getting courage to begin,—the other half is sticking to it until you win.

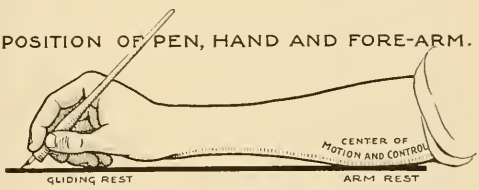


Good Materials.

The most encouraging results in writing are secured when one uses good paper, a good pen and penholder and good ink. A good workman will always take the best of care of his materials. Enough said.

Neatness in Writing.

This means arrangement for the best page effect, margins, ruling, heading, smooth quality of line, omissions of blots, erasures, finger marks and wrinkled paper. When in doubt play safe



Raised Wrist in Writing.

The under part of the wrist must be up a little from the paper. It must not rest and drag along as one writes. The top of the wrist is turned a trifle to the right - never level on top.

Across the lonely beach we flit,
One little sandpiper and I,
And fast I gather, bit by bit,

The above specimen grades 45 in quality.
The quality of line is **poor** and the quality of movement is slow and cramped. This gives a poor effect and even though the margins and ruling are fairly uniform, the handwriting is unsatisfactory.

SHOW CARD LETTERING MADE AS EASY AS WRITING

Spurred Gothic Letters and Figures—How to Space Letters

(Copyright)

By MAXWELL L. HELLER, B.A.; M.A.; L.L.B.
Head of Art Department, Seward Park High School, New York City

Lesson 3

Almost every day in your business, there arises the necessity of making some quick cards, or a series of price tags. Or it may be that you are planning a sale for which many small cards of uniform character must be quickly turned out.

For such purposes, the Italic alphabet shown in this lesson is particularly suited. It is the one that show card letterers most frequently use, because with it they can turn out a great mass of work in very little time. If you can write, you can do this style of lettering—and, after an hour of careful practice, you will be able to do almost as well as a professional, if you use the correct instruments and follow directions.

For this style of lettering, Fig. 1, a stub pen is necessary. The ordinary stub pen can be used. Better still is the Style C Speedball pen. These pens have ink retainers attached to the top and bottom, which hold enough ink for several words, making it unnecessary to dip into the ink so frequently, also preventing blotting and flooding of the ink. Another advantage of these pens is that they are double split, which makes them extremely pliable. These C Speedball pens likes Styles A and B come in various sizes, enabling you to make extremely fine lettering on small tickets, or large lettering on window and counter cards. They may be obtained from your stationer.

The alphabets taught in the first two lessons were vertical and unshaded. This script style is slanted like writing. It is shaded; that is some of the strokes are thin and others are thick. It has the characteristics in this last respect, of the Roman alphabet, which we shall take up in a future lesson. However, where the Roman alphabet is formal and slow in making, these letters are informal and made with the utmost speed. For these reasons it is a most appropriate style to use for cards of a temporary nature.

The problem in this style is to keep the slant of all the lettering uniform. Though there is no set rule for the slant, whatever slant is first assumed must be maintained throughout.

Until the ability to maintain the slant uniform is acquired, it will be well to rule parallel oblique lines on the card for guidance. This can be done quickly by tacking the card to the drawing board at such an angle that the T square can be laid across and very light parallel lines be drawn all the way down the card. Thus when the card is placed squarely before you it has upon it a series of oblique or slanted lines which will help you to keep the lettering uniformly slanted. After a little while you will not need these lines. You will get the knack of holding the pen at the proper angle at all times, so that your work will be regular and uniform as a result.

For practice purposes take an ordinary ruled writing sheet with a smooth finish. Rule the oblique lines as indicated above. Place the pen in the hand like an ordinary pen. Place the pen on the paper so that the edge makes an angle of about 45 degrees with the horizontal rulings. This will throw your hand out so that the thumb is almost on top. The end of the pen will point past the right shoulder. Maintenance of this position is essential to uniformity of slant.

The strokes of this alphabet are negotiated by the use of both a finger and a wrist movement. The little hitches or spurs at the ends, are made by a pressure on the pen with the fingers as the strokes are begun or ended.

You need not worry about where the thick and the thin elements come. The flat end of the pen will naturally produce broad strokes downward, which will gracefully become thin as the pen is brought around. The pen should not be moved upward — all strokes being made downward and curved with a hitch to the right. With the Style A and Style B pens in the last two lessons, it was necessary to maintain an even pressure from start to finish of each stroke. With these flat pens, however, the pressure should be very slight at the ends of the strokes.

This style of lettering is almost easier to do than to talk about. Try it only after careful study of the elements in Fig. 1. Like in all other types of lettering, beautiful results depend upon your maintaining uniformity in the details of slant, thickness of elements, curves, and spurs. Be very critical of your work in these respects, because the very ease with which the style lends itself to quick production, also tends to promote careless and haphazard results.

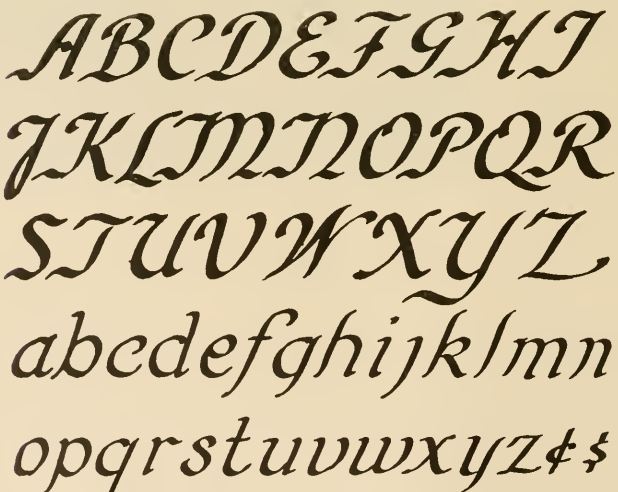


Fig. 1—Script alphabets made with Speedball Style C, Nos. 1 and 2.

To Lay Out a Card

Remember that posters and signs, and for that matter showcards too are intended for "Him Who Runs." That is, one must be able to catch the message at a glance. It must therefore be brief above all things, and forceful. It must not contain an unnecessary word; and what it says, it must say in the strongest and most attractive manner.

What gives the cards of the better shops their style, is largely the brevity of the message. This permits the show card man to place it tastefully on the card, with very generous margins all around it. You will notice that usually the lettering is compactly grouped in the center in one or more masses, and that there is much blank card all around it. It is in this respect that most amateur card writers fail of effectiveness. Believing that the lettering must be as large as the copy and the card will permit, the entire card is covered, with the result that the lettering really has no background against which it can be clearly seen.

At the outset, therefore, it is necessary to know the rule of margins. For a vertical or tall card, the bottom margin should be largest, the top next in size, and the two sides equal but narrower than the top. For horizontal or broad cards, the bottom margin is again the widest, the two equal sides are slightly narrower than the bottom, and the top is the narrowest. The bottom margin is always the widest in all cards.

selected for reproduction on a card (Fig. 3).

For a centrally arranged card as in Fig. 4, mount the card on the drawing board. Draw a light line down the center. With the T square rule off boxes to accommodate each of the elements, varying the sizes according to the importance of what is to go into them.

As the style of the card depends more upon the layout than the letter-

Fig. 2—Preliminary thumb sketches, before making a card.

Before you make a layout, you should write out the copy, which is the material you are going to arrange on the card. Carefully edit this, cutting out every unnecessary word. Do not make sentences, and use little or no punctuation. Having cut the copy to the very bone, write it out in lines as you wish it to appear on your card. Remember to give prominence to the

Fig. 3—One of the preliminary sketches worked up. Original card 9 x 11 inches made with Style C, No. 0.

more important elements by setting them apart on separate lines. Now, number or underscore these elements in the order of their importance.

It is well to know some of the devices for emphasizing any one or more elements on a card. They are as follows:

1. Make the lettering larger.
2. Use all capitals, if in the rest of the card also small letters are used.
3. Change the color.
4. Place the elements in an area of blank space—so that it stands alone.

With the copy thus prepared, make two or three small sketches, arranging the copy differently (Fig. 2). From these the most forceful one should be

ing, you should judge the layout very critically now, before you place in the lettering. The layout should obey the rules of margins not only as to the outside frame but also as to the placing of individual masses in spaces within the body of the card.

Lightly sketch the lettering into each box. Do not erase if the lettering does not fit, but right on top of this try

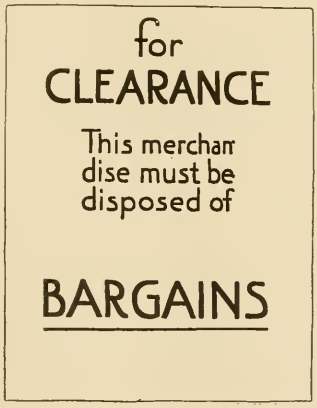


Fig. 4—Original card 11 x 14 inches made with Style A, Nos. 1 and 2.

again, making the necessary expansion and contraction in both lettering and spacing to make a perfect fit into the layout.

After the card is inked, it may or may not need a border line. If the copy has been compactly grouped, no border line is necessary, the blank white space all around acting as sufficient frame to set off the copy. If, however, your card seems to need a frame to hold it together, carefully rule border lines with a pencil. Then with a Speedball Style B pen of proper size, depending upon the size of the card and the thickness of the lettering, ink the pencil line freehand (Fig. 4).

N. A. P. T. S.

TO PENMANSHIP TEACHERS AND SUPERVISORS

Our Association is now entering actively upon the work of a new school year. Teachers and supervisors have been too busy during September and October to give attention to anything other than their own work but now that "our houses are well in order" we can afford to pause and ask ourselves the question, "Shall the National Association of Penmanship Teachers and Supervisors move forward, and if so, how far?"

Every teacher and supervisor who has the slightest interest in the subject will help answer the question. This may be done in two ways. First, she can send her dues, one dollar for teachers, two dollars for supervisors, to Mr. Thaddeus W. Emblen, 105 Evergreen Avenue, Elmira, N. Y.; secondly, she can plan her budget now so that she can attend the convention April 22-23-24 at the Hotel Gibson in Cincinnati.

Miss Linda S. Weber, Supervisor of Penmanship at Gary, Indiana, and Secretary of the association, has received many acceptances from teachers and supervisors who will act as state chairmen for the year. Memberships are beginning to be received by the Secretary and Treasurer. All persons who have been asked to serve as chairman for the state in which they live should feel it a privilege to aid the work of the Association this year. If you have delayed in sending in your acceptance will you please do so at once?

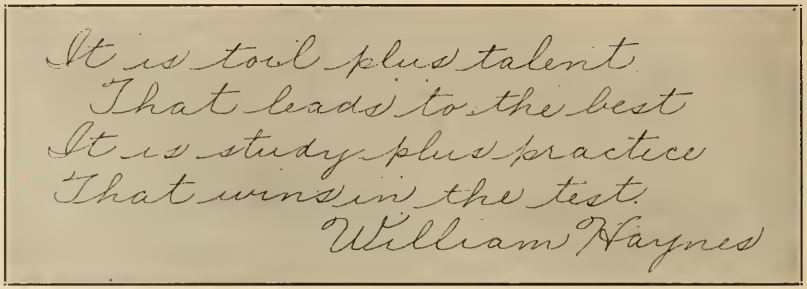
The Yearbooks are in the process of being sent to all members of the past year. The preparation and distribution of this Yearbook is not an easy task. Please be patient, good things come slowly.

The program is well under way. Several actual teaching demonstrations are to be a feature of the program. Interesting speakers have accepted places on the program. Mr. Barnett, Chairman of the Exhibits, has secured some of the finest pieces of pen work ever exhibited at any convention. It is interesting to know that many school systems have begun preparations for the school's exhibit of work.

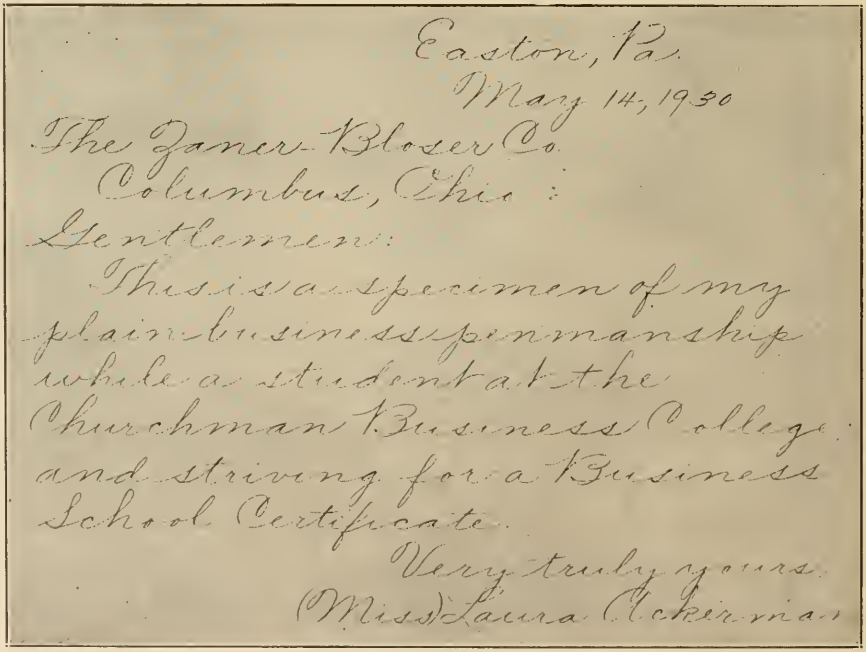
Thousands of teachers and supervisors will read this letter in the penmanship magazines. Will you please answer this letter by writing to Mr. Emblen or Miss Weber? A monthly letter will be sent to you so that you will be informed of the progress of the Association.

Cordially yours,
Raymond C. Goodfellow,
President, N. A. P. T. S.
November 1, 1930.

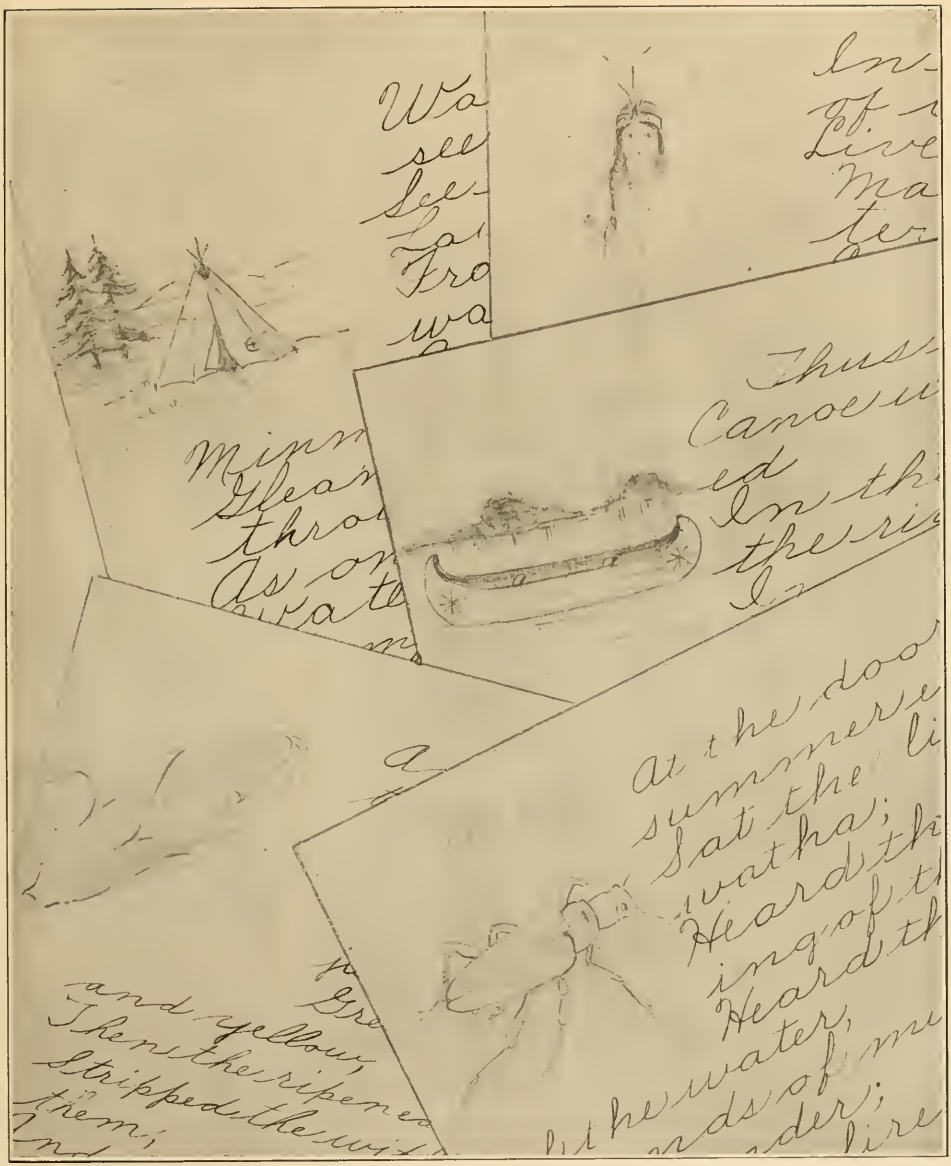
STUDENTS PAGE



This specimen was written by William Haynes, a Junior High School student in Parkersburg, W. Va. R. W. Carr is the Supervisor of Handwriting. This is extremely easy writing, both in execution and in reading qualities.



This is really professional penmanship, written by a business school student. Miss Ackerman is to be complimented on her accomplishment in the penmanship line.



CORRELATING HANDWRITING, LITERATURE AND ART

An appealing project by fourth grade students in Monongahela, Pa. Miss Minnie Knepper, Supervisor of Handwriting and Miss Anna Logue, Supervisor of Drawing.

The children, in studying Longfellow's Hiawatha, wrote the poem and illustrated it in a very pleasing manner.

Have your students prepare books illustrating poems in a similar way and see what a great amount of interest will be taken in handwriting.

This is the modern way to correlate handwriting with other subjects. It supplies the pupils with an initiative for good writing.

System.

Aimless, haphazard practice will never get you anywhere in penmanship. There must be a definite object in view whenever you sit down at your desk, otherwise the time so spent will be time almost wasted. If you have a purpose in view and concentrate your whole mind and energy in its accomplishment, there is no real reason for you to fail in your endeavor. Make up your mind to master some one part of your penmanship plan each week, and in an incredibly short time you will have accomplished more than you ever imagined possible in the time. There is nothing like system in any scheme of practice.

One of the best means of acquiring accuracy or precision in writing is to practice by the cumulative method. Possibly an illustration may explain what is meant much better than any number of words can do. Suppose you are desirous of improving a combination of a, n and m. Under the cumulative plan you begin with the word "ma", then "man", then "manna", "manner", "manners" etc. By the time you have made a page or two of each word you should have mastered the combination fairly well. The trouble with too many aspiring penmen is that they want to run before they have really learned to creep. Be patient, be thorough. Build a firm foundation, and your superstructure will weather the gales, and the wear and tear of time. Do not be satisfied with anything but the best. There is nothing quite so deadening as mediocrity and nothing so chilling to one's friends or so heartening to one's enemies, as the knowledge that some person, who might make a name for himself in the penmanship world, is content to practise in an aimless way, and is quite satisfied with half-way measures.

The ninth of a series of ten beautiful pages of J. J. Bailey, High School of Commerce, Toronto, Canada. Be sure to read what Mr. Bailey has to say in these beautiful pages.

What is the Best Way to Meet Public School Competition?

An Address delivered at the Annual Meeting of the National Commercial Teachers' Federation at Chicago, Ill., December 27, 1929

— by —
E. H. NORMAN, President
Baltimore Business College, Baltimore, Md.

You are all familiar with the story of the old woman who visited the circus for the first time, and who, when she saw the giraffe exclaimed, "There ain't no such animal!" This is the way I feel regarding the subject assigned to me, "What Is the Best Way to Meet Public School Competition?" "There ain't no such animal." For the sake of argument, however, and for the benefit of those who imagine there is such competition, permit me to say there is no excuse for this competition. There is only one sensible way to handle public school competition, if there be such, and that is to change competition into cooperation. I shall mention a few things we should do and should not do to bring about this change.

We should stop using undignified, bombastic, and untruthful advertising. Let us eliminate from our advertising all words ending in "est." This would kill such words as "oldest," "largest," "finest," and "best." These words, even if true, add no strength to our literature, and in the majority of cases they are absolutely false—hence ridiculous. Let us conduct dignified, high-grade, first-class schools, based on educational standards and ideals, and not run our schools like corner groceries, as some of them are now conducted. We should cooperate with the public schools by upholding the work they are doing and by inducing pupils to stay in school until they graduate from high school. The public school people will appreciate such cooperation, and will, in turn, speak well of us and of our schools. By following these suggestions, competition will be eliminated and all parties concerned will be greatly benefited.

E. H. NORMAN

Business schools and the public schools are not in conflict and should not be competitive nor antagonistic. Our functions are separate and distinct. The one group can and should be a decided advantage and help to the other. The proper function of the business school is to supplement, and not supplant, the work of the public school. If the business school has competition today, it is not with the public school, but with the college and university. The way to meet this competition is not to attack the college or university, nor to belittle college education, but rather to elevate our teacher standard, strengthen our courses of study, improve our advertising, conduct better schools, and render more efficient service.

An address which every commercial school man should read for the sound and kindly advice which it contains.

The next meeting of the association will be held December 29, 30, 31, 1930, in Hotel Fort Des Moines, Des Moines, Iowa.

As paradoxical as it may seem, it is both an easy and a difficult matter to popularize the private business school with the public and with other educational institutions. It is easy, because the underlying principles necessary to bring about such a condition are so simple and so desirable that "he who runs may read" and that "the wayfaring man, though a fool, need not err therein." It is difficult, because there are many men in our profession who are willing, for the sake of a few dollars, to do and to say unscrupulous things, and to resort to methods and practices that are unfriendly, repugnant, and dishonest.

It is both foolish and suicidal for private business school men to attack and to antagonize the public schools and colleges. We should be big enough, intelligent enough, and broad enough to work shoulder to shoulder in a common cause for the upbuilding of the community in which we live, and for the betterment of the condition of the boys and girls who need wise counsel and safe guidance. If we could get this fact firmly fixed in our minds, and then be decent enough, sensible enough, and honest enough to live up to it, much of the ill feeling and misunderstanding now existing would vanish, and we, as business school men, would be the gainers thereby.

The practice of some business school men of antagonizing the public schools, making false statements about them, and of taking boys and girls from the grades on the false promise and pretext of making secretaries, bookkeepers, and accountants out of them in a few months leads to unfriendly competition, and it is dishonest, idiotic, and disastrous. How much better and fairer it would be for us to be honest and truthful with all parties concerned, and to induce young people to remain in the public school until they have completed the high school course. By doing this, we should get a better class of students, and should then be able to turn out a much better finished product. This would reflect credit on our schools and on commercial education, and it would elevate and dignify our profession. Say what you will, business schools are judged by the product they turn out; and they must, of necessity, turn out what they take in. Is it not obvious, then, that the business schools should cease pulling immature boys and girls from the public schools on the pretext of working miracles with them in a few months, when any honest man knows it cannot be done, and that such claims are false, misleading, and dishonest? It has been said that "whatsoever a man seweth, that shall he also reap." A truer saying was never uttered; and any man who disbelieves this divine warning, and acts on that assumption, is a fool.

Our schools will never be so successful nor so popular as they should be, and business school men will never be recognized as educators, and enjoy the respect and confidence to which the majority of them are entitled, until we find some method of ridding our profession of the unscrupulous charlatans and fakers, who resort to unethical methods and practices. I am not competent to suggest how this could be done, but there is food here for thought and serious consideration. In a large sense, and in the final anaysis, each school must stand or fall upon its own merits, and each man must work out his own salvation; but in doing this, we shall find cooperation a strong and potent factor, and fair play a source of wonderful help. Let us, therefore, get together, pull together, and work together for better standards, higher ideals, more honest methods, a broader outlook, and a more generous spirit.

I cannot regulate your school and you cannot regulate mine; but if we are competitors, we can get together and determine upon a policy advantageous to both, beneficial to the community, and fair and just to the young men and women who put their faith and trust in us. If there is one business, more than another, that should be fairly and honestly conducted, it is

(Continued on page 20)

What Business Expects of Commercial Education

A Talk by J. H. Shields, Duke University, Durham, N. C., to the Southern Commercial Teachers' Association

When the private business school first offered its services to the public, American business methods were comparatively simple. Industry was in that stage of development when conditions did not require conservation of natural resources nor the use of complicated standards and proceedures. Production was yet to experience the meaning of "large scale production." The industrial unit was small. The number of employees in one establishment was much less in number when compared with the modern enterprise. The division of labor was much less developed than found today in the larger concerns. The corporate forms of organization was not employed extensively. There was less domination in banking and finance. Methods and procedures in business were not uniform and highly systematized. Relationships between owners, managers, and workers were personal. The plan of the industrial organization was simple. Marketing problems were not complicated, and there was a sellers' market with little or no need of marketing analysis. Such were the characteristics of American industry as late as the seventies of the past century.

With the introduction of commercial subjects in our public schools during the nineties there were evidence of the rapid development of large scale industry. During this decade, however, the entrepreneur was beginning to realize that he confronted a number of serious problems. The cost of labor and raw materials were increasing. There were serious marketing problems.

Within a few years after the public school became interested in commercial education, several institutions of higher learning introduced courses in commerce. It has been only during the past two decades, however, that the universities have contributed much to this movement which was but the logical outcome of a scientific age.

In contrast to the simple pioneer conditions when private schools in commerce made their appearance manufacturing today is conducted on a large scale. There are huge investments in plant and machinery. There are large aggregations of laborers under one roof. Relations are impersonal. Marketing problems have become serious. Business operations have become standardized. Industry has become scientific, and has replaced the rule of thumb by analyses of proposed plans and results. The personnel manager has become a reality.

It is the day of mergers, consolidations, and chain systems of marketing. There is an increasing tendency to interdependence of effort and grouping of activities. The small independent is occupying a much less important role in industry. Business as conducted today is in a process of upheaval.

During the past decade there has been growing a general consciousness on the part of business men and women that industry must be conducted on an ethical plane. It is true that much business in the past has been motivated by a spirit of service as well as profits. Today, however, there is a greater realization that profits are to be subordinated to service if the welfare of society is to be improved. Owen D. Young recently said: "The percentage of plainly dishonest things in business is very small compared with the vast total of operations going on."

J. H. SHIELDS,
President Southern Commercial Teachers' Association

But with this general progress certain limitations have appeared. Dr. John Maurice Clark of Columbia, has summarized these as "Complexity of organization, impersonal relations, divided responsibilities, the multiplication of checks and balances, and the undermining of initiative and spontaneous interest in the success of the business." These problems tend to check the possibilities of greater expansion of business activities. As Professor Taussig of Harvard says, they "arise from the infirmities of human nature."

What is the effect of this modern stage of business upon the boys and girls whom we are expecting to take an active and efficient part in its further progress? The answer is significant. The young hopeful in business has been compelled to change his outlook in entering business. Formerly he might look forward to the day when he might become the proud proprietor of his own firm. Today he aspires to manage the chain store around the corner, or to sit as an executive in a large corporation.

We may now consider what business expects of commercial education. If the present status of industry is such as has been described, we may now attempt to analyze the situation to determine what the business executive may demand of commercial education. Business with its increasing efficiency, stimulated by the spirit of research, has problems which must be solved. If commercial education is to help in the solution of these problems, it must accomplish two things: first, it must expedite the operation of methods already proved successful; second, it must motivate human endeavor to overcome some difficulties which seem to be inherent in human nature. It must improve the personal equation.

Before proceeding to enumerate and describe what business may expect of commercial education, I wish to state that Duke University is glad to learn from and to cooperate with the private and public schools of commerce. Two of the members of the department, including the speaker, have had experience in teaching in public and private schools. We have experienced your problems and we understand your aims and ideals. The institutions of higher learning are trying to furnish their students of commerce with the necessary cultural and technical background to develop business judgment. Because of the greater maturity of the students and the additional training, the business world expects more of our graduates. Yet there are fundamental requirements of business which apply to all students. Our problems are related.

Business expects at least four things from commercial education:

1. An understanding by the teacher and administrators in commerce of its needs—at least in the community where the school is located—by personal contacts with business.

2. Having understood its needs to incorporate in its curriculum, content of courses, and methods such essential changes as may be necessary to meet its ever fluctuating needs.

3. Measurement of the work and qualifications of the student, cooperation in placing him and following up his progress after placement.

4. The development of such personal traits of the student which will insure the proper attitude toward and efficiency in business.

Let us examine these requirements briefly. The necessarily limited time does not permit a description of recent surveys, of personal experience in the placement of students, and of practical experience in business with students.

First, business expects the teacher and administrator of commercial education to understand its needs — at least the situation in the particular community—by personal contacts. It is disconcerting at times to realize that the executive does not always know what to expect of commercial education since conditions in his own business may be constantly changing, and he may not know what commercial education can offer.

Two conditions are necessary in understanding the viewpoint of the executive: conference between teachers and business men, and practical business

experience on the part of the teacher. The teacher without these contacts cannot hope to understand fully the requirements of industry. Summer study on the part of the teacher may be alternated with periods for experience and travel. Some university officials in trying to place commerce on what they consider a parity with academic instruction have discriminated too much in favor of individuals with Ph. D.'s who have had little or no business experience. Commercial educations must constantly keep in touch with the movements and trends of business.

Second, business expects commercial education to incorporate in its curriculum, content of courses, and methods such essential changes as may be necessary to meet the ever fluctuating needs of business.

Much has been said and written about the changing position and importance of the older commercial subjects as bookkeeping, shorthand, typewriting, and commercial arithmetic. Recent surveys indicate that the relative numbers employed as stenographers and bookkeepers, respectively, may be 10 per cent or less of the number of employees in a certain geographical section. It is well known that the modern office with its increasing specialization and use of mechanical devices has broken up former positions into many subdivisions. The employer today, with the exception of the type found in small firms, is not as much interested in the purely vocational phases of bookkeeping as he was formerly. The executive who understands bookkeeping, however, realizes that his minor clerk with this training better understands the relations of his particular job to the whole recording system. This executive employs individuals for specialized jobs, but the placement bureaus of our schools know that this same individual will ordinarily give preference to the student who has had several courses in business.

The business man, however, does expect more of the better grade of applicants than mere vocational training. Industry demands that the knowledge be up-to-date. The modern business student when he learns commercial arithmetic is expected to be able to understand modern tasks in computation. This is an age requiring a knowledge of sales statistics, installment sales, merchandise turnovers, and drafts. The introduction of junior or other general business training is not and cannot be a substitute for a failure to teach properly and to realize the full training possible in the older commercial subjects. Business has a right to expect more than a mere knowledge of debits and credits. With the ever increasing reliance upon records many of the phases of business activity are described in accounting terms. Without some conception of the effect upon the accounts the results of managerial plans cannot be measured. Business demands perspective and ability to see beyond details, and many jobs require a familiarity with those topics taught in bookkeeping and accounting. As Professor Brunstetter of Bechley College recently stated in "The Balance Sheet", "Too often bookkeeping begins and continues with details blotting out the great principles of accounting so that the efforts of the student after graduation are petty instead of broad and constructive."

There should be reasonable provision for instruction in the use of mechanical devices. Since modern office work requires the use of these devices and the tasks have been greatly subdivided the student, so far as may be practicable in the particular school, should be acquainted with the use of such mechanical equipment.

The more recent courses in the commercial curriculum such as business training or administration and salesmanship have their place in the curriculum, but the peculiar problems arising in the presentation of such subjects require a high type of instruction, the qualifications for teaching which cannot be found in the average instructor.

Third, business expects teachers and educational administrators of commerce to measure the quality of the work and qualifications of the students, to properly cooperate in placing him, and to watch his progress after placement. Too often this has been neglected. There is need of organization. With psychological methods of measuring mentality and tests of quality of work performed there is less guesswork. The student should realize that recommendations must be based upon merit. Promotions in secondary education should represent a high grade of endeavor.

The private business school, a pioneer in this field of work, deserves much praise for contributing to the solution of these problems. Its very existence has depended upon its ability to make contacts, to learn of the needs of the business world, to enrich the practical content of its courses, and to place its graduates. When the history of commercial education in the United States is written, to this institution a glorious share of the accomplishments to date must be attributed. It has contributed and is still contributing to increasing American efficiency in business.

But business expects more from commercial education than a knowledge of its needs, personal contacts, an enriched curriculum, and proper placement of students. The fourth and last requirement of business is the most difficult and complicated of all.

Business, because of the increasing realization of the idea of social service and personnel problems which have become more serious, expects commercial education to instill in students those traits of character which will make possible its continued progress. At no period in the history of commerce has there been such an interest in the fundamental traits of character as is expressed in honesty, reliability, accuracy, tact, initiative, loyalty, industry, resourcefulness, courtesy, and politeness. Never before has these been such a premium on personality.

It is almost a paradox that with the increasing efficiency in business and the need for preparation on the part of the student business does not expect too much of the novice. The graduates of all commerce schools must begin at the bottom of the ladder. They must ascend through experience and the instruction willingly given by the concern. But the business man has never been so interested as he is today in the need of a proper attitude on the part of the beginner toward the firm and its work. The executive does not take too much for granted as to technical efficiency, but he is tremendously interested in responsiveness to orders, willingness to learn and not to repeat the same error. He desires cooperation with others and loyalty to the firm. He does expect legibility in penmanship, and familiarity with the fundamental operations of arithmetic. If the job requires a knowledge of bookkeeping and ability to use the typewriter, he expects reasonable facility on the part of the student. But he is primarily interested in the potential development of the employee and his willingness to fit into the scheme of modern business.

Can the teacher of commerce instill into the students such traits? The subject is too complicated to consider carefully in this brief period for its solution involves several sciences. Much can be done on the part of the teacher in improving such traits as accuracy and application to work. Clubs and social contacts can contribute to developing personality.. Dr. E. Y. Blackstone of the University of Iowa, believes that much can be accomplished in the active development of character traits and the integration of personality. But he concludes that the preaching and precept method is futile. Success in the future, he contends, lies in direct methods.

What can business expect of the training of the commercial teacher? We know that practical vocational training alone is not sufficient. There must be an understanding of the fundamentals of pedagogy, an appreciation of culture and of such related subjects as economics. There must be a broad social point of view and a pleasing personality which makes for leadership.

What, then, does business expect of commercial education? I have attempted to point our four needs:

1. An understanding of the necessary point of view on the part of the teacher through personal contacts and experience.
2. A curriculum with courses that meet the requirements of commerce.
3. A scientific measurement of the work and qualifications of the student, cooperation in placing him, and following up his progress after placement.
4. The development of necessary personal traits which make for progress after placement.

Much more could be said. Business expects much of commercial education if it is to function most efficiently With our faces set toward the goal of scientific approach to the solution of the problem, we can succeed.

PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

CORRELATING HANDWRITING AND SPELLING

The new Washington State course of study has just been published. It is a book of 657 pages. More than 50 of the leading educators of the state helped in the preparation of the course. I do not pose as a judge of state courses of study for the elementary schools, but it is easy for any person to see that the committee of educators did a great deal of hard work in preparing this very helpful course. Here is what the authors of the course have to say about spelling:

"Investigations have shown that the spelling texts of the last century contained many words which the children never need to learn. Children were worried and threatened into learning the spelling of words that were not really in their vocabulary, nor in their sphere of interests. Examinations of hundreds of letters by business men, compositions of children, and general family records have disclosed that the spelling of three or four thousand words at the most will be sufficient. The following minimum lists for the different grades are made up of the most frequent words used in writing at the given levels. They should form the nucleus of the spelling for the grades. Other words are chosen from the spellers in use, from the content subjects, as history and geography, and from the language of children."

The Minimum Spelling Lists

First Grade—48 words

all	do	I	see
am	dog	is	she
are	doll	in	sing
and	eat	it	tell
at	for	little	the
baby	fly	me	to
ball	bird	my	tree
big	girl	nest	was
boy	go	no	we
cat	good	not	will
come	has	play	with
day	he	run	you

Eighth Grade—112 words

absence	conference	extreme
adopt	connection	feature
affair	consider	February
agreement	consideration	finally
allege	convenient	firm
annual	cordially	folks
application	decision	forenoon
appreciate	develop	further
argument	difficulty	height
arrangement	director	illustrate
article	disappointment	immediate
assist	discussion	increase
associate	distinguish	investigate
association	distribute	issue
assure	divide	judgment
athletic	doubt	local
await	drown	majority
career	effect	marriage
celebration	elaborate	material
character	emergency	mere
circular	employ	minute
circumference	entitle	national
citizen	especially	necessary
combination	estimate	object
committee	evidence	official
concern	experience	organization
organize	publication	system
particular	recent	testimony
political	reference	therefore
popular	relief	thermometer
practical	respectfully	treasure
prefer	responsible	unfortunate
preliminary	secure	various
principal	senate	victim
principle	session	volume
proceed	summon	witness
provision	suggest	wreck

All teachers know that they must do a certain amount of supplementary work in handwriting. The compendiums and manuals should be used daily, but a wise teacher varies her lessons from time to time by introducing matter not found in the regular writing text. If we chose words or sentences without careful thought, we shall not accomplish all that we should accomplish. Why not by a wise choice of words teach spelling and writing at the same time when we find it necessary to do supplementary work? The lists I have given you are arranged alphabetically. When you are stressing small "p", for instance, drill on the following words: particular, political, popular, practical, prefer, preliminary, principal, principle, proceed, provision and publication.

You do not need to tell your pupils that they are learning to spell these words. Teach spelling incidentally. Your pupils, however, cannot write these words over and over without learning to spell these words correctly.

Have pupils suggest sentences containing these words, and use them as class drills. This will add interest to your writing lessons.

SUPERVISOR OF HANDWRITING DIES

Miss Ida M. Eachus, 53, who has been supervisor of writing and drawing in the public schools of Gallipolis, Ohio, died recently. She was born in Patriot, Gallia County, Ohio, and became a public school teacher in that vicinity. Miss Eachus later specialized in the teaching of handwriting and art. Besides supervising in Gallipolis, she taught in Moundsville and Williamson, W. Va. She taught at Rio Grande College, Rio Grande, Ohio, at times during the spring and summer terms. Miss Eachus was also a teacher of handicraft.

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MR. NORMAN'S TALK

(Continued from page 17)

the school business; and if there is any class of schools that should excel in this particular, and be entirely free from false, alluring, misleading statements and promises, it is the business school. Do not worry about the faker; set your own house right, raise your standards, attract students by the honesty and thoroughness of your work.

So long as glitter passes for gold, so long as pretense takes the place of doing, so long as men cannot distinguish between the artificial and the real, so long as there are people who are willing to get without giving, just so long will shams and hypocrites disgrace our profession. But why worry? They appear upon the stage today and are gone tomorrow. You can look back over the short period of our history and recall many fakers, who embarked upon the sea of commercial education, and, because their crafts were frail, by reason of defective material and lack of honesty, and their compasses wrong, because they pointed to odeception and unscrupulous methods, they failed, and the shores are white with the bones of the wrecked. The waves moan a constant requiem to the lost, and we catch the refrain, "weighed in the balance and found wanting."

What our profession needs and what it must have, is that we stand together for the right, that we be honest with ourselves and with those who entrust their future to our keeping, that we be clean and decent and fair with the public schools and with our competitors, and that we **believe** in the Golden Rule and **live** it. Let us profit by the advice of Shakespeare, who said:

". . . To thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man."

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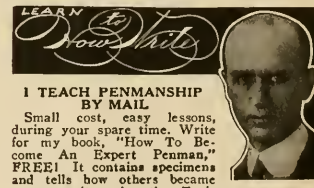

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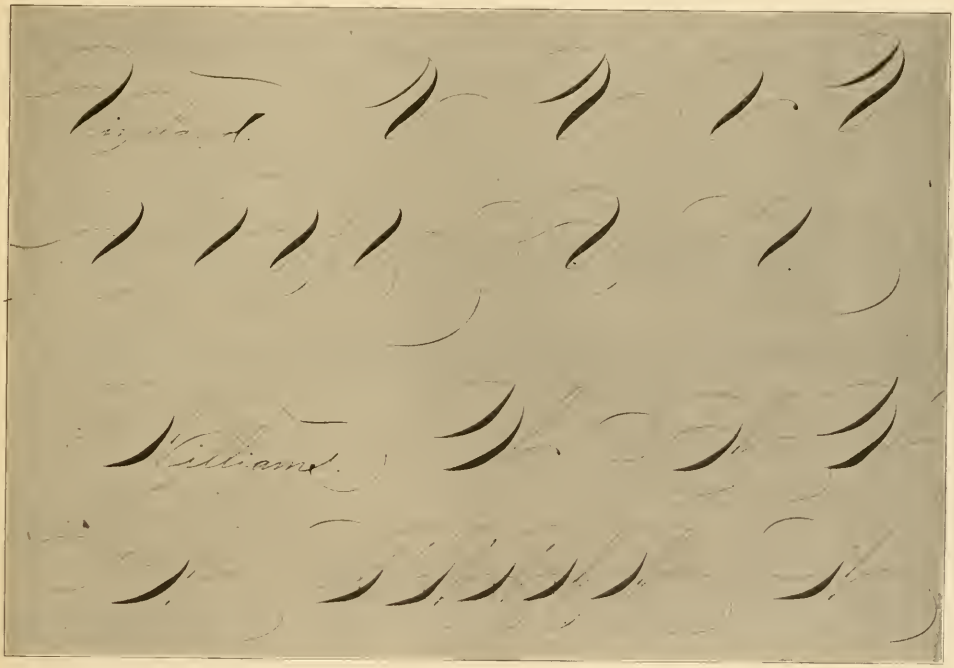
ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

Write the words "Vineland and Williams" in your best hand and save them for comparison at the end of your practice on this lesson. You can't be too critical and too close a student of detail to succeed as a professional.

The compound curve in "V" needs special attention. The thickest part of the shade comes in the center. Both down shade and up hair line finish are compound curves. The finish should be two-thirds the height of the entire letter. The "V" and "W" begin and end the same. Notice the height of the various parts. After making page after page of each letter, write the words and compare them with your first effort.



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FRIEND AND FRIENDSHIPS

—by—
CHARLES McCANN,
McCann School of Business, Hazleton, Pa.

Have you a friend? How many do you have? Perhaps these are pertinent questions but there is a vast difference between a friend and a mere acquaintance. If you don't believe me just ask some of your friends to sign their names to a note that you have in the bank and you will soon see how you stand with these so-called friends. When a man is your friend there is something between you that no one can ever break.

Many years ago I read about two men named Damon and Pythias. Perhaps most of my readers have heard of these two gentlemen, but then again many of the younger ones may not have heard of them.

These two gentlemen lived in Syracuse—no, not New York State—it was in Greece and since they traveled, it follows that they had money. On one of their trips into Sicily, Pythias ran into trouble and was unjustly accused by King Dionysius of an innocent crime. This same thing sometimes happens in this advanced age. They pleaded with the King but to no avail. Pythias must pay the extreme penalty —death. Now, Pythias had not thought of anything like this when he left home so he was not so particular concerning his money matters. He asked the King if he could return home first so he could fix up his financial and family affairs. The reply came that he could not. After much debating between the Greek and the Sicilian—I'll leave much to the imagination of the reader concerning this debate — it was decided that Damon was to stay and permit Pythias to return to Greece and when he had attended to the duties, he was to return on time and pay the penalty.

And so Damon entered jail and took his friend's place. Damon knew that Pythias would return before the day appointed for his death because he was his friend. And if he did not, it did not make very much difference to him because he was his friend and he was in trouble and needed help. When a man is in trouble that is just the time and place to show whether or not you are his friend. Just step right up and offer your help, whether he asks for it or not.

The day of the execution came and no Pythias appeared but Damon was not worried. He knew he would appear. Then the hour arrived and still no Pythias; Damon was led to the execution grounds and still no Pythias. As the executioners were about to put him to death an object was visible in the distance and he was motioning with his arms. Everybody looked in the direction of the disturbance. Presently it was noticed that it was Pythias hurrying with all his might and main to the execution. Can anyone imagine a man running with all his strength to hi s death? The execution was held up and Pythias said the reason he was late was on account of mishaps on the way back. The King pardoned him and was much enthused over this strange friendship. He wanted to join them but they would have none of the King's friendship; they had enough and they were not sure he could be trusted as a friend.

Friendship broadens a person's mind and makes him better because of the meeting of the two minds. Sometimes boyhood friends stray miles away from each other but their thoughts often go back to the days of their youth.

One does not always have the truest friends in the thickly populated districts. Some of the greatest friendships have been founded in the country district even though it be Gallipolis. No matter how much fame a man may get in life, he never forgets his friends.

Some people cannot make friends. It is not in the wood. However, we can all try to give the other fellow that little something in order to make his life happier because we happened to meet. He may be just hungering for that which you have to give from your heart.

When we have friends our hearts are full of joy and all is serene. If we share our happiness with our friends it makes us feel better. It takes that selfish animal out of our lives.

When I look back over my list of friends, I am filled with pride. More real education was derived through my friendships with my classmates than all my wrestling with education problems. Whenever I happen to meet my old classmates, I can feel the friendship running through their veins as well as my own. The next time you witness a large football game, just watch the old boys greeting each other —especially if their wives are not present.

One of my dearest friends is a Chinaman who lives many miles away. He takes an interest in me although it is many years since I have seen him. There is a friend of mine who lives on the Pacific Coast. When we were in college we resolved to write each other at least twice a year when we were through with the trials and tribulations of college professors. We have kept it. When he has joy, I share it; when he has sorrow, I share it likewise. To be a friend one has to put his heart in his friend's breast. Money has nothing to do with it. It will not purchase friends.

Not so long ago I stood at the junction of the Monongahela and Allegheny Rivers and watched the peaceful waters join to make the beautiful Ohio. I thought that these two rivers are just like two friends who come into each other's lives. They have to give something in order to form something bigger and better. What these rivers contribute so it is with two friends coming together.

We often hear the expression, "What ca n this person do for me?" The one who utters that thought never makes friends. If we only use our acquaintanceship in order to fill our own pockets, we would be much better off if we had never met. It only sours the real man upon the one who looks for his own satisfaction.

Friendships are not always formed in a day. Sometimes it takes months and even years, although we have heard of love at first sight. However, that usually dies after the first meal the bride has cooked for the groom. Many married people think they are friends but in after life find that their differences are far apart. The trouble is they do not lay their cards upon the table and discuss their problems. Each wants his own way in everything. His mother has humored him in his bachelorhood days and the young wife does not know her friend. She has not learned to think his way. And it is often the other way around. Love alone will not make a happy marriage. It soon wanes or dies, if real friendship does not enter into their lives. To be a real friend one must be true and devoted to the aims and ideals of the other. He must uphold him behind his back when he is being assailed. If the friendship does not meet this test then it is not true and lasting.

We are all familiar with the friendship of those grand Biblical characters David and Jonathan. I wonder how many of us would be like Jonathan. He had everything his heart desired. He was to be the next King. He gave up his right for his friend David. And so David became King and ruled in Jonathan's stead. This is one of the noblest examples of friendship in all history.

Let us try to make the other fellow happier and better because we have lived. Make him feel that his lot is not so hard and heavy. Then it will be noticed that people will be glad to have us in their midst. Our company will be appreciated and a lasting friendship formed.

Miss Minnie Sublette, for several years with the High School at Salina, Kansas, has recently been elected to the staff of the Colorado State Teachers' College at Greeley.

Miss Thirma H. Smith, for many years commercial teacher in Union Academy, Corinna, Maine, is now head of the Commercial Department of the Jonesport, Maine, High School.

Mr. Albert J. Orton, a recent graduate of the Salem, Mass., State Normal School, is a new commercial teacher in the Bethlehem, N. H., High School.

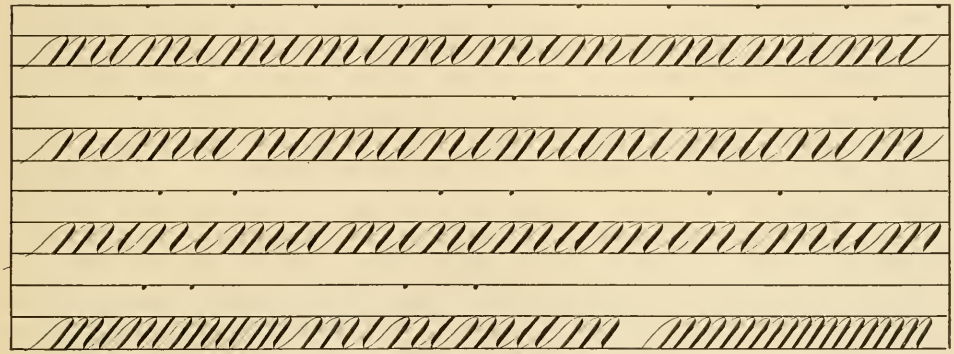
Miss Dagmar E. Erikson, last year with Burdett College, Boston, is now teaching in the Junior High School, Natick, Mass.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

Lesson 3

In making the combination "mi", be sure that you get a uniform pressure on the downward strokes, not too heavy, however. All turns should be equal in roundness and width. Go slowly on the hairlines. The movement used in this work is slow. We rely upon finger movement. Let the hand turn over on the side in order to get a good firm foundation and firm line. Notice that the joinings in the various sections start about half the height of the letter. Study spacing. The more regular you can get the spacing, the better your work will appear. Avoid wedge-shaped shades. Also hit the head and base lines each time with your shades.



"You"

You are the fellow who has to decide
Whether you'll do it or toss it aside;
You are the fellow who makes up your mind
Whether you'll lead or will linger behind
Whether you'll try for the good that's afar
Or be contented to stay just where you are.
Take it or leave it. There's something to do!
Just think it over. It's all up to you.

By G. C. Greene, Goldey College, Wilmington, Delaware. We have more of Mr. Green's copies on hand. Keep your eye on them.

Mrs. Myrtle Boatman, last year with the State Teachers' College at Peru, Nebraska, is now with the Frances Shimer School, Mount Carroll, Ill.

Mr. Harvey L. Watts is a new commercial teacher with the High School at North Tonawanda, N. Y.

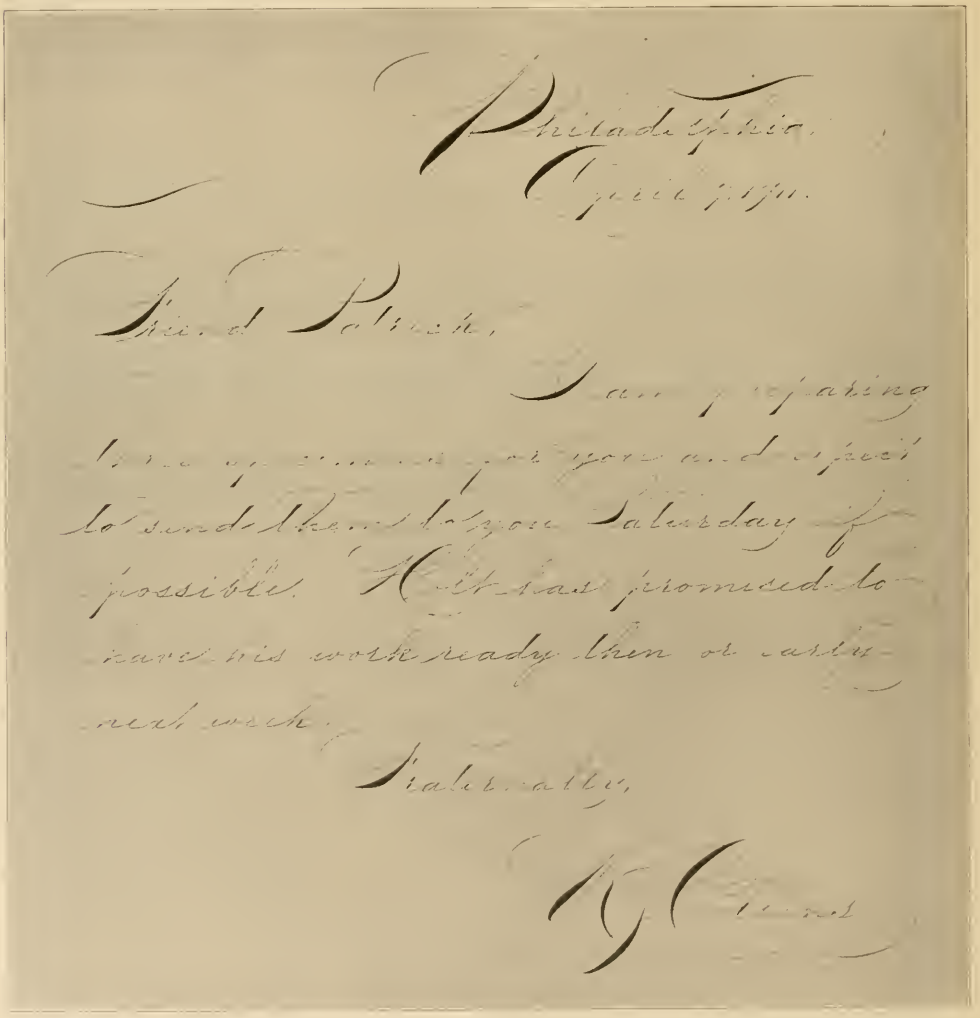
Miss Helen Wray of Union Star, Mo., is a new commercial teacher in the John Swaney School, McNabb, Ill.

Miss Mabel L. Zika, for several years with the Senior High School at Keokuk, Iowa is now teaching in the East High School of Commerce, Detroit, Michigan.

Mr. C. J. Skinner of Montrose, Colo., is a new commercial teacher in the Rifle, Colo., High School.

Mrs. Vera M. Whelan, recently with the High School at Fort Dodge, Iowa, is a new commercial teacher in the Mankato, Minn., Commercial College.

Miss Hattie Mae Kilpatric, for several years with the Mulvane, Kansas, High School, is now teaching commercial work in the High School at Junction City, Kansas.



The above letter was written by R. S. Collins to H. W. Patrick in 1911. S. D. Holt, mentioned in the letter, was an engrosser of Philadelphia. All three were famous penmen and have all passed on.

How to Conduct a Handwriting Survey

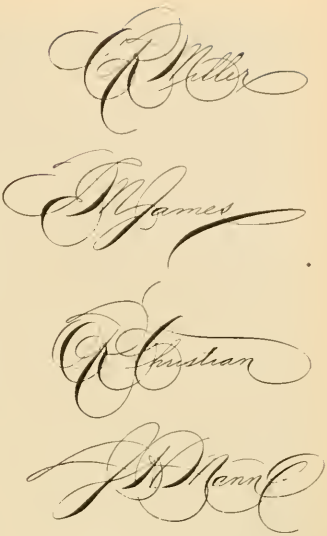
We have received several inquiries recently regarding the best plan for conducting a survey in handwriting. It has occurred to us that possibly teachers and supervisors of handwriting generally will be interested in the following survey which Miss Marguerite Llewellyn recently conducted in one of the towns in Pennsylvania.

We are showing herewith a survey of one school which is self explanatory. The thing we like about this particular survey is that it shows the teacher just how the handwriting of the pupils in her room compares with the handwriting of the pupils in the same grade in other schools throughout the city.

This survey is shown herewith with the hope that it will help out in conducting a survey of handwriting in your school.

May—1930

Grades	Group 3 Unsatisfactory	Group 2 Satisfactory	Group 1 Very Satisfactory	Total Number of Pupils	Number of Pupils in Groups 1-2	Per Cent in Groups 1-2
1-B	25	8	0	33	8	24%
1-A	106	101	10	217	111	51%
2-B	15	19	0	34	19	56%
2-A	91	111	5	207	116	56%
3-B	32	31	0	63	31	49%
3-A	119	96	2	217	98	45%
4-B	32	27	0	59	27	46%
4-A	132	121	7	260	128	49%
5-B	30	34	0	64	34	53%
5-A	73	87	5	165	92	56%
6-B	22	20	3	45	23	51%
6-A	72	125	14	211	139	66%
7-B	42	76	6	124	82	66%
7-A	44	97	16	157	113	72%
8-B	36	77	13	126	90	71%
8-A	36	96	19	151	115	76%



Signatures by O. R. Christian, Kansas City, Mo.

This flourishing was prepared by H. J. Walter, Chicago. It was made after the famous flourishing of Fielding Schofield.

M. A. Smythe, Vice President, Southern Commercial Teachers' Association

Mr. C. Kelton Upham of Dorchester, Mass., is a new commercial teacher in the Plainfield High School, Central Village, Conn.

Dr. L. P. McGrath of Leland Stanford University, is the new head of the commerce department of the Nebraska State Teachers' College, Wayne, Neb.

"MR. MEADOWS SAYS"

By GEORGE A. MEADOWS

Meadows-Draughon Business College, Shreveport, La.

LOYALTY

Loyalty is one of the greatest attributes anyone can possess. It's one of the finest marks of a great character. It's that something in a person which makes him stand by a friend, no matter what happens. It costs no one anything to be loyal—no more than it costs anyone to be courteous—and yet, it sometimes offers the greatest rewards in the world. Frequently, when a business man wants to employ someone for his office, he tells us that he wants someone who will be LOYAL. The only way we can judge whether or not a student will be loyal is to take his record here as a student. If he has cooperated with us in every way he could, if he has been loyal to us at all times, then we naturally assume that that student will be loyal to the business man, and it makes it much easier for us to recommend him. Business men reason that where we have a student six to twelve months, under our instructions, we are pretty well able to tell just what sort of a person that student is—and just what sort of an employee he will make. That's one reason business men frequently call on us for office help instead of going to some Employment Agency. THEY know that WE know the young men and women who have been under our instructions for such periods of time as required to complete their training; in short, they know that we know what sort of an employee our graduate will likely make. It's always a pleasure to recommend a LOYAL student — and it's always difficult, and sometimes impossible, to recommend a disloyal student.

So it's up to the student to be loyal to the school, if he expects the school to be loyal to him.

Assortment of neatly written Visiting Cards, 35c per dozen, 3 dozen for $1.00. Enclose coin or bills, no postage or checks accepted. Satisfaction guaranteed. Address **A. T. Soderstrom, 343 S. San Pedro St., Los Angeles, Cal.**

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FOR SALE—56 cuts 2½x7 inches, suitable for publishing a book on Business Writing. Compendiums of Business Writing. Electrotypes of 10 different designs of birds for post cards, and larger cuts of birds, and electrotypes of two designs of horses, a lot of bird flourished post cards. Penholders made from cedar from Lincoln's birth place. The above articles are work of the late E. F. Richardson.
Also penmen's literature for sale. Address
MRS. E. F. RICHARDSON
Buffalo, Kentucky

Miss Fannie E. Hood of Patchogue, N. Y., is a new commercial teacher in the Springfield, Vt., High School.

Miss M. Celeste Holton of Gentry, Mo., is a new teacher in the St. Paul, Neb., Business College.

Miss Crystal Carruthers, a recent graduate of Indiana University, is now teaching in the Bloomington, Ind., High School.

Miss Georgiana Gariepy, last year a commercial teacher in Keene, N. H., is now with the Bloomfield, Conn., High School.

Mr. Frank H. Ash, recently with the Mount Vernon, N. Y., High School, is a new commercial teacher in the Bulkeley High School, Hartford.

Miss Gladys Bixby, a member of the 1930 graduating class of the Salem, Mass., State Normal School, is a new commercial teacher in the High School at Lowell, Mass.

Miss Phronsie I. Marsh, recently with the E. C. Glass High School, Lynchburg, Va., is a new commercial teacher in the High School at Oyster Bay, N. Y.

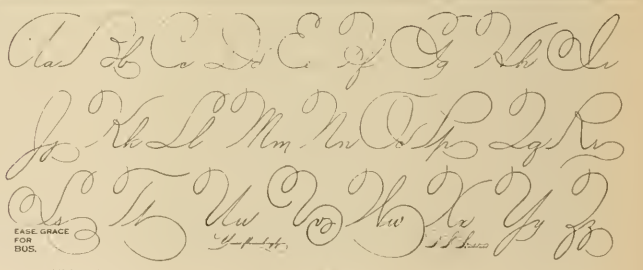
Miss Eleanor G. Hare, last year with the Morenci, Ariz., High School, is now teaching in the High School at Ponca City, Okla.

Miss Velna A. Carroll, last year with the Keene, N. H., High School, is a new commercial teacher in the A. Crosby Kennett School, Conway, N. H.

Miss Pauline Patterson, recently with the Tubman High School, Augusta, Ga., is now teaching in the Madison, N. C., High School.

Miss Dorothy Swan is a new commercial teacher in the Dedham, Mass., High School.

Miss Mildred H. Roberts of South Berwick, Maine, is a new commercial teacher in the Eliot, Maine, High School.



This alphabet was prepared by D. L. Stoddard, author of Practical Paying Penwork, who believes that everyone should be able to write an easy, graceful style of business writing.

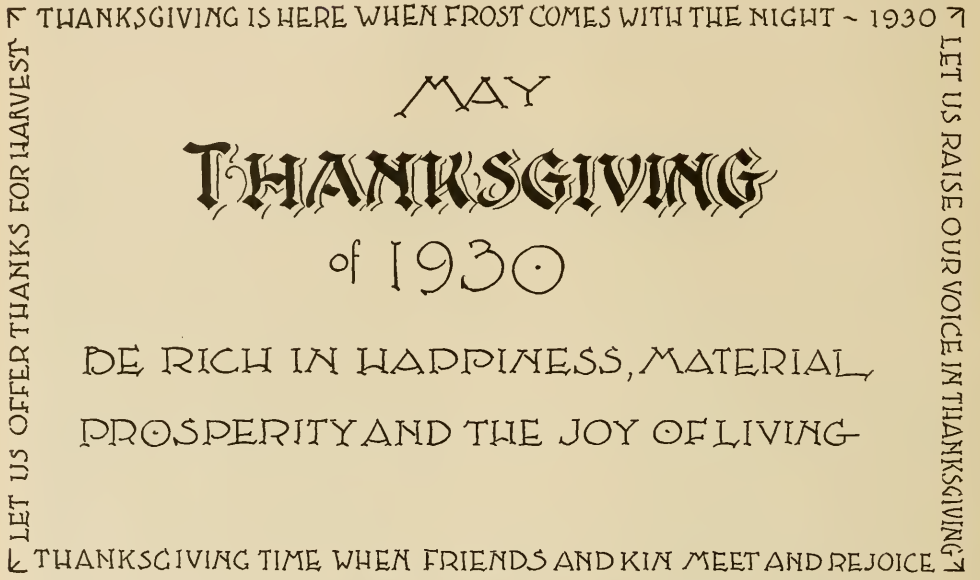
The fourth of a series of fifteen beautiful flourishes by that wizard of the pen, Francis B. Courtney. From the scrapbook of J. S. Grimith, Chicago.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

Plain letters which can be easily and rapidly executed have many practical uses. This style would not be suitable for engrossed resolutions, as it is lacking in finish and copper plate accuracy, yet it is uniform in size and spacing and has a character of its own.

The word "Thanksgiving" was lettered with a No. 2½ broad pen, retouched with a common pen. Any coarse pen will do for the smaller lettering. Use waterproof India ink which is best suited for this kind of pen work. Block in lettering roughly with pencil for spacing only—make the letters free-hand after studying closely their form and character.



BLACKBOARD WRITING

Mr. Wm. L. Crandall, Assistant Headmaster of Saint James School, Fairbault, Minnesota, improves blackboard writing among his pupils in the following way:

During the regular penmanship period it is hard to give individual instruction at the blackboard. Teachers of other subjects are more interested in what is written than how it is written.

To give his advanced pupils practice in blackboard writing he has them take turns putting on the study hour assignments for the different teachers. Each evening after the work has been written he grades and criticizes it. If a grade of 90 per cent is maintained he gives a special certificate for blackboard writing.

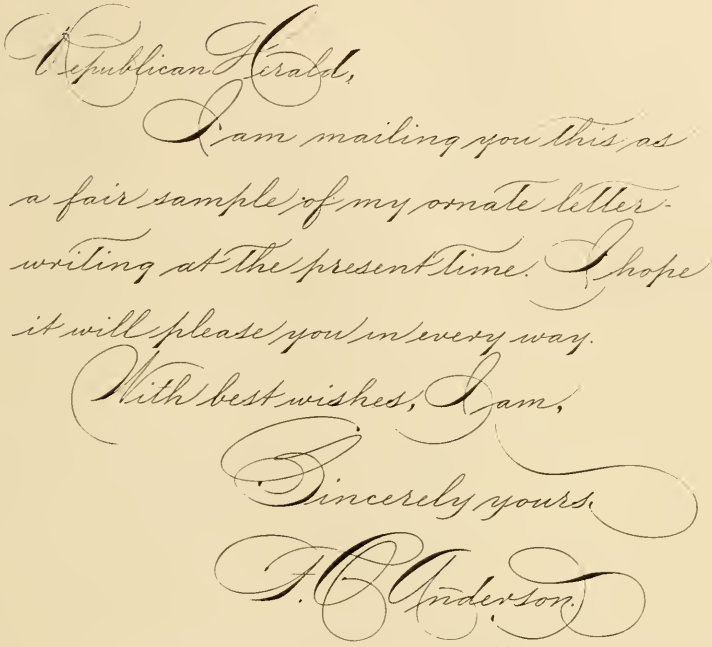
Miss Harriett E. Rogers, last year with the Booneville, Ind., High School, is now teaching in the High School at Anderson, Ind.

Mr. Ernest W. Gibson, for several years with the Kenover, W. Va., High School, is now teaching in Hinds Junior College, Raymond, Miss.

BERTHA PEARCE OSBORN

This is the efficient Supervisor of Handwriting in the Lima, Ohio, Public Schools. Mrs. Osborn sees that all of her teachers improve their own handwriting or at least get their work up to a grade of 85 per cent.

Allan E. Herrick, supervisor of handwriting, Manchester, N. H., can trace his ancestors back to the 11th century from Eric, a Danish king, whose descendants gradually changed the spelling until it finally appears Herrick. Mr. Herrick received his first education in the public schools of Brooklyn, N. Y., removing with his parents about 1864 to Manchester, N. H., where he received the most of his education, later attending the Hickory School of Shorthand and Typewriting in Boston. He worked as a wood engraver for a number of prominent firms. For four and one-half years he was engaged as a draughtsman, tracing and designing patterns for prints. From this position he went to the auditor's office as a clerk and stenographer. After three years in the city hall he was promoted to chief clerk in the highway department. He was president of The Shorthand and Typewriting Club when it first started. For some years he has been supervisor of handwriting in the public schools of Manchester. Mr. Herrick is not only a skillful penman but is an artist of considerable ability.



This ornamental letter was written by Capt. F. O. Anderson, 112 W. 3rd St., Winona, Minn.

Every reader of The Business Educator should send 20 cents in stamps and get acquainted with "The Advertising World," the magazine of advertising pep. $2 the year.

The Advertising World,
Columbus, Ohio.

"Muscular Movement Writing"
is the title of a book by Charles A. Faust on plain business writing. It is a book you will want for your penmanship library. The price is only 25c a copy, postpaid.

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Nos. 1, 2, 3, 80 sheet black paper. All material of the best. All hinges double binders linen. Queenette cover. No. 1 is also made in Art paper cover, green and gold stripe with red corner tips. Free specimens with each order.
Handy Binder for your B. E., 75c
J. H. Bachtenkircher, Lafayette, Ind.

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Owing to illness the owner is obliged to sell a business college that has no competition in 150 miles. Good equipment to accommodate 100 pupils, fine location and excellent reputation. Priced to sell—small down payment and reasonable installments. Possession January first. Give bank references in first letter.

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No. 1 Principality Pen

No. 604 E. F. Double Elastic Pen

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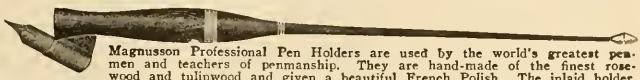
In September
We had calls for a dozen teachers for schools in Iowa, Wisconsin, Michigan, Ohio, Connecticut, New York, and Pennsylvania. We could have placed more than we did if we had had more high-grade teachers available at fair salaries. May we help you?
THE NATIONAL COMMERCIAL TEACHERS' AGENCY
(A Specialty by a Specialist)
E. E. GAYLORD, Mgr. Prospect Hill BEVERLY, MASS.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Text Book "Practical Compendium" — A complete instructor in commercial Pen Lettering and Designing, 100 pages 8 x 11, 148 plates Pen alphabets, finished show cards in colors, 1500 advertising phrases, etc., etc. Prepaid $1.00

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Wanted, Teachers: Five combination calculating machines and machine bookkeeping, etc. Excellent salaries. Six men for colleges, Walton Accounting and C. P. A. courses. Twenty-six graduates for shorthand, bookkeeping, etc., in high schools and private colleges. Nine field executives and solicitors. Also money making schools for sale.
Write for free literature, stating qualifications briefly. COLE-COWAN TEACHERS' AGENCY, Marion, Ind.

PERSONAL CONTACTS
SPECIALISTS' EDUCATIONAL BUREAU
The National Commercial Teachers' Federation meets in Des Moines, Iowa, December 29, 30 and 31. Each year, we place many teachers whom we interview at this Convention—each year, interviews are arranged with prospective employers. Attend this meeting. See us at our Booth. Inform us if you will be there. If not registered, enroll NOW.
Robert A. Grant, President
Shubert-Rialto Bldg. St. Louis, Mo.

Do You Want a Better Commercial Teaching Position?
Let us help you secure it. During the past few months we have sent commercial teachers to 26 different states to fill attractive positions in colleges, high schools and commercial schools. We have some good openings on file now. Write for a registration blank.
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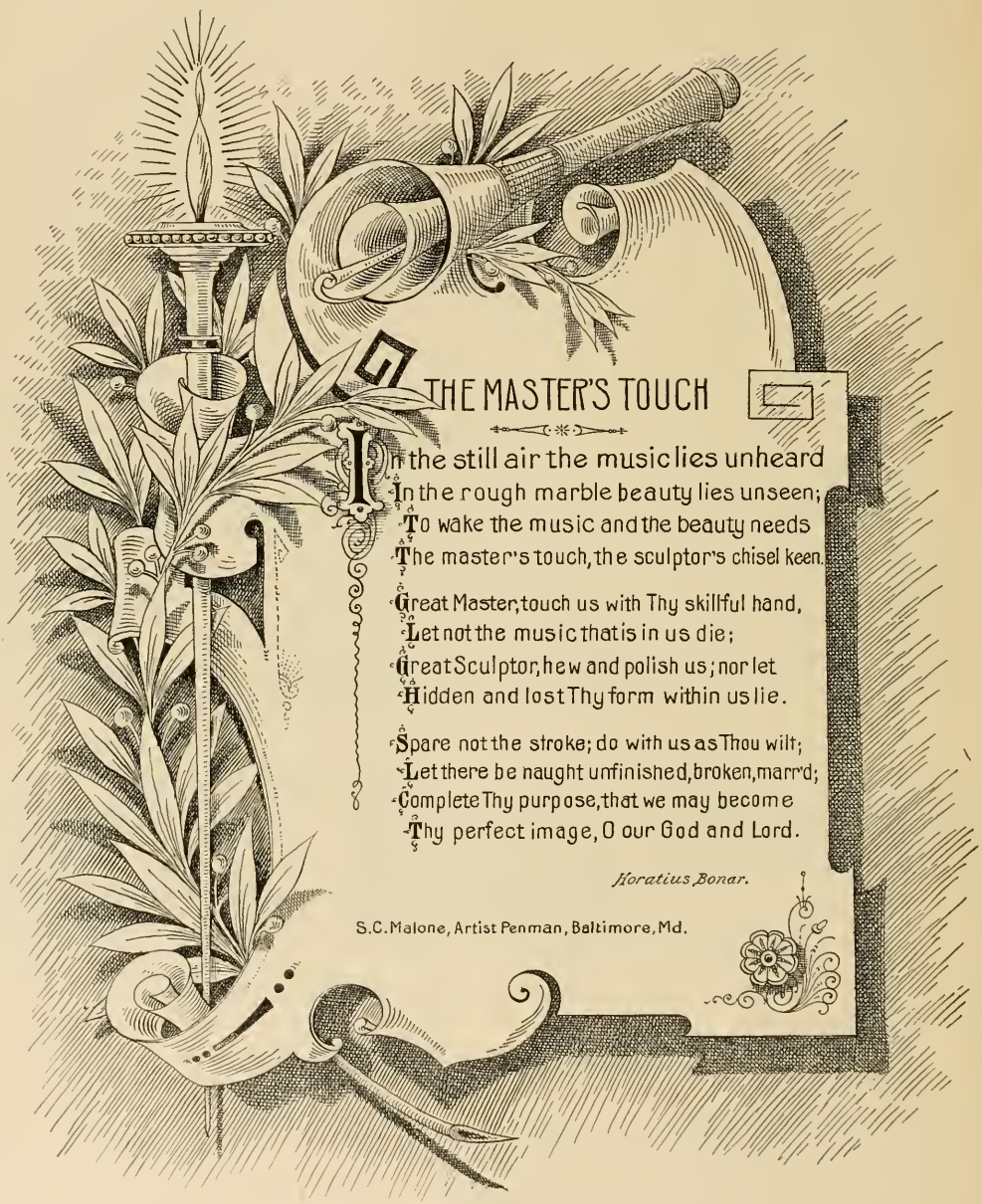


THE MASTER'S TOUCH

In the still air the music lies unheard
In the rough marble beauty lies unseen;
To wake the music and the beauty needs
The master's touch, the sculptor's chisel keen.

Great Master, touch us with Thy skillful hand,
Let not the music that is in us die;
Great Sculptor, hew and polish us; nor let
Hidden and lost Thy form within us lie.

Spare not the stroke; do with us as Thou wilt;
Let there be naught unfinished, broken, marr'd;
Complete Thy purpose, that we may become
Thy perfect image, O our God and Lord.

Horatius Bonar.

S.C. Malone, Artist Penman, Baltimore, Md.

Something to think about. Mr. Malone is an engrosser of many years of experience and is widely known for his skillful work.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Patents, Trade-marks, Copyrights, Law and Practice—by Oscar A. Geier.

Published by Richards & Geier, Patent and Trade-Mark Attorneys, 274 Madison Ave., New York, N. Y. Cloth-bound, 6" x 9", 128 pages.

The book covers the essential features of our Patent, Trade-Mark and Copyright Laws.

The Patent Law section of the book explains who may obtain a patent, what may be patented, the importance of specification and claims, patent interference, reissues, appeals, infringements, suits, etc.

The Trade-Mark end of the book covers trade-marks in general, valid trade-marks, invalid trade-marks, unfair competition, state registration, interferences, oppositions, appeals, infringements, etc.

This fifth edition has been completely revised and brought up-to-date to conform with the changes of the law and practice.

Mr. and Mrs. Joseph H. McGlaughlin announce the marriage of their daughter, Grace Leona, to Mr. Jacob M. Shaub, on Saturday afternoon, October fourth, nineteen hundred and thirty, Leola, Pa.

E. E. Long, for some years head of the commercial department of Ohio Northern University at Ada, Ohio, is now connected with the Wilcox School of Commerce, Cleveland, Ohio.

The writing class of Pearl High School under the instruction of F. J. Myles, won the first premium at the State Fair held in Nashville, Tenn., October 1 to 4.

Mr. R. H. Bond, formerly with the Southern Business College, Macon, Ga., is now with the Wheeler Business College, Birmingham, Ala., as a commercial and pen art teacher. Mr. Bond is one of the most skillful penmen in the south.

W. H. Quakenbush, president of the Lawrence, Kans., Business College, has been subpoenaed to appear in federal court in Wichita as a handwriting expert in connection with the Southern Kansas liquor ring probe.

Mr. Quackenbush has gained a reputation as a handwriting expert in his locality.

Howard A. Roush, who for the past five years has been a commercial teacher in Westinghouse and Business High Schools, Pittsburgh, Pa., is now with the Lincoln High School, Jersey City, N. J.

Mr. Roush earned his master's degree in educational supervision and administration at Duquesne University and is at present working for his doctor's degree.

Miss Jeanne M. Dozois of Lowell, Mass., is a new commercial teacher in the Merrimac, Mass., High School.

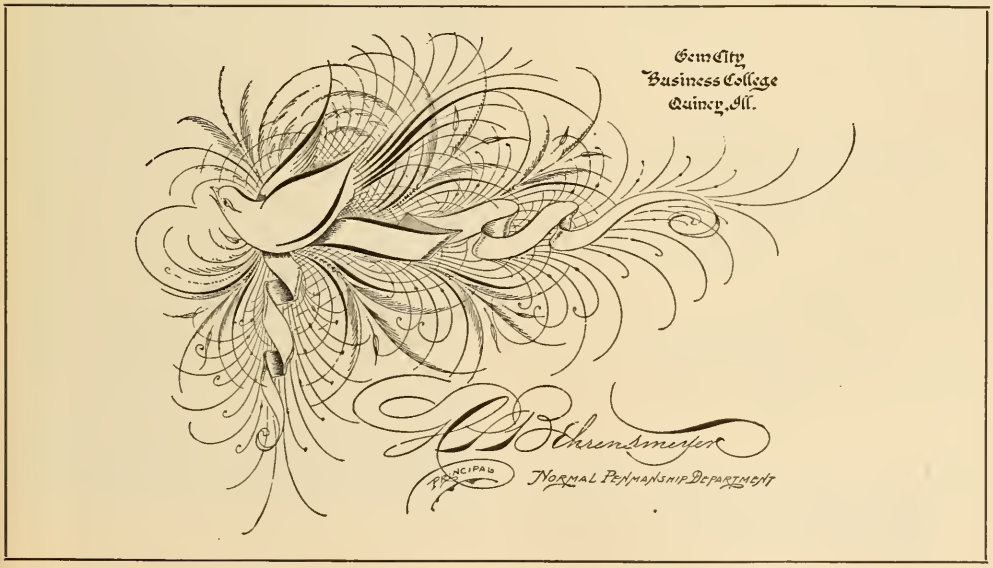
Mr. George Lenaghen is a new commercial teacher in the High School at Rockville Centre, N. Y.

This was prepared by The Harris Studio, Chicago, Illinois.

Mr. Hastings Hawkes, for many years dean of The Bently School of Accounting and Finance, Boston, is now head of the accounting department of Bay Path Institute, Springfield, Mass.

Mrs. Madelene G. Barnes of Hartford, Conn., is a new shorthand teacher with the Merchants' & Bankers' School, New York City.

Mr. Daryl W. Irwin, last year with the Central High School at Flint, Mich., is now a commercial teacher in the Gibsonburg, Ohio, High School.



COVER PAGE

The cover page this month was prepared by C. W. Stevens, the skillful young penman of Bowling Green, Ky.

Mr. John M. Canty, a recent graduate of the Salem, Mass., State Normal School, is a new commercial teacher in the High School at Holliston, Mass.

Mr. E. S. D. Porter of Danvers, Mass., is a new teacher of bookkeeping in the Commercial High School, New Haven, Conn.

Miss Evelyn M. Kelly, recently with the High School at Benld, Ill., is now teaching commercial work in the South Haven, Mich., High School.

Miss Ruth D. Marr, last year with the Mount Vernon, N. Y., High School, is now teaching in the High School at Bourne, Mass.

Miss Maude Ummel is a new teacher of commercial subjects in the Nebraska State Normal College, Chadron, Neb.

Richard K. Ellis has recently been elected head of the commerce department of the Arizona State Teachers' College, Tempe, Ariz.

Miss Helen Kartcheske of Springfield, Mass., is a new commercial teacher in Montpelier Seminary, Montpelier, Vt.

Mr. John L. Kenney, recently with the Worcester, Mass., Business Institute, is now teaching commercial subjects in the Fitchburg, Mass., High School.

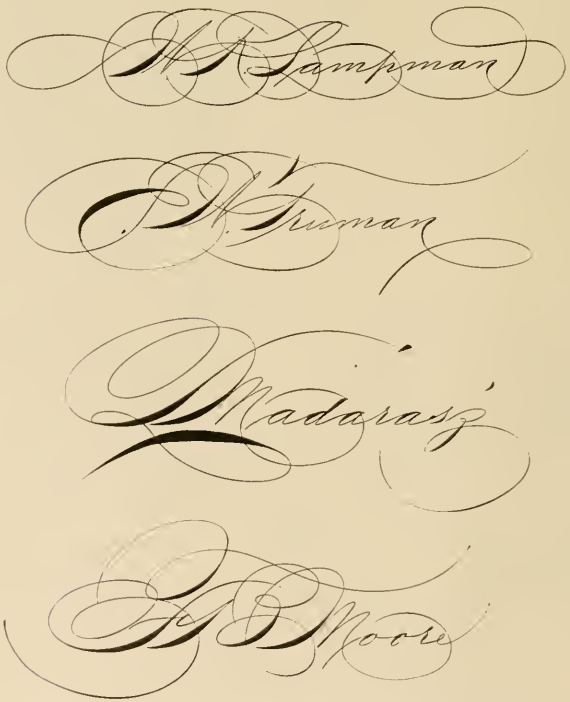
Mr. Benjamin S. Entwisle, last year with Miami-Jacobs College, Dayton, Ohio, is now teaching in the Steubenville, Ohio, Business College.

Miss Ruby Hiatt, recently with the Bussey, Iowa, High School, is now teaching commercial work in the Shelby, Iowa, High School.

Mrs. Edith Camphell is a new teacher in the Orleans Business Institute, Albion, N. Y.

Miss Caroline F. Colson, recently with the Richmond, Maine, High School, has accepted a position to teach commercial subjects in the High School at Proctor, Vermont.

Miss Marcia Pinkham of Portland, Maine, is a new commercial teacher in the Concord, N. H., High School.



This is a reproduction of work done by a very skillful penman who is not half as well known to the penmanship profession as he should be. He is known as a commercial educator rather than a penman. Penmanship, however, is the thing which put him in his present position. His life story would be interesting reading. He owes his success to his penmanship.

These signatures were written by F. B. Moore, one of the proprietors of Rider College, Trenton, N. J.

THE IMPORTANCE OF FIGURES AND HOW TO USE THEM was a very interesting article appearing on page 24 of the October issue of The Business Educator. This talk was delivered by Mr. H. M. Sherman, State Teachers' College, West Chester, Pa.

Miss Mary Richards, for the last two years a commercial teacher in the Bluefield, W. Va., High School, has recently accepted a similar position with the High School at Port Jervis, N. Y.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912

Of The Business Educator, published monthly except July and August at Columbus, Ohio, for October 1, 1930.

State of Ohio, county of Franklin, ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared Parker Zaner Bloser, who, having been duly sworn according to law, deposes and says that he is the treasurer of the Business Educator and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, postal laws and regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are: Publisher, The Zaner Bloser Company, 612 N. Park St., Columbus, Ohio; editor, E. A. Lupfer, 612 N. Park St., Columbus, Ohio; business manager, Parker Zaner Bloser, 612 N. Park St., Columbus, Ohio.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Zaner Bloser Co., R. E. Bloser, Rebecca Bloser, Parker Zaner Bloser, E. A. Lupfer, R. B. Moore.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is_____
(This information is required from daily publications only.)

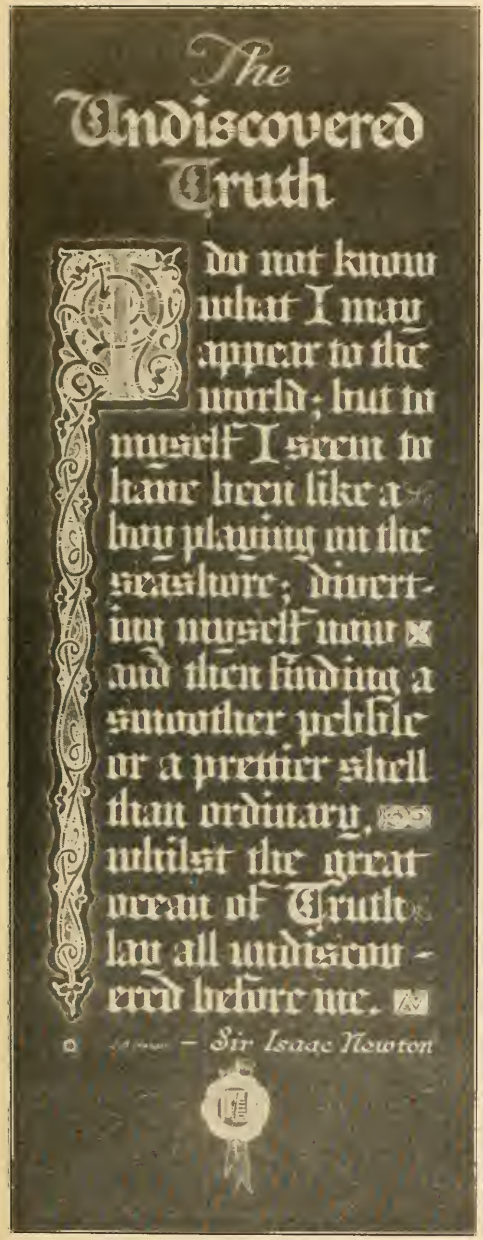
P. Z. Bloser, Business Manager.

Sworn to and subscribed before me this 27th day of September, 1930.

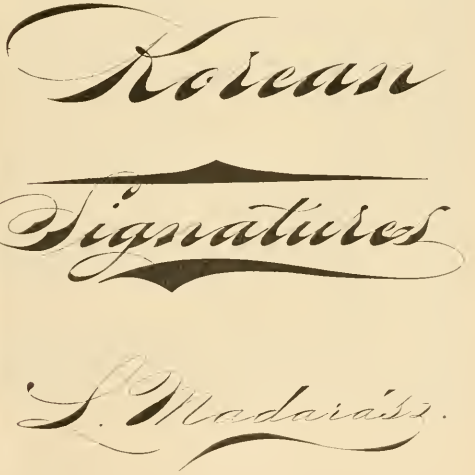
(Seal)

Notary Public.

(My commission expires January 11, 1932.)



Lettering worth studying by J. B. Hague, Haring Studio, New York, N. Y.



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Volume Thirty-six. Number Four.

Business Educator

Peace on Earth good will toward Men

Zaner-Bloser Company

19 Merry 30 Christmas

NEWARK

DECEMBER

Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year.

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OF AMERICA
at the Convention
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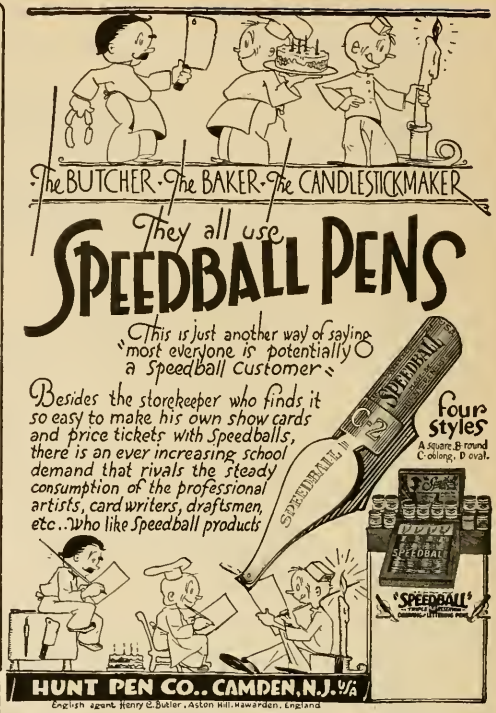

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Business Educator

VOLUME XXXVI COLUMBUS, OHIO, DECEMBER, 1930 No. 4

PROGRAM OF THE THIRTY-THIRD ANNUAL CONVENTION

of the

NATIONAL COMMERCIAL TEACHERS' FEDERATION

Hotel Fort Des Moines, Des Moines, Iowa December 29, 30 and 31, 1930

MONDAY, DECEMBER 29

Registration
2:00-4:00 P. M.

Federation Reception
8:00 P. M.
Informal Reception, Entertainment, Dancing.

TUESDAY, DECEMBER 30

Registration
9:00 A. M. to 4:00 P. M.

Federation Meeting
9:30 A. M.
Music—Des Moines High Schools.
Address—Hon. John Hammill, Governor of Iowa.
Response.
President's Address—Paul Moser, Moser School, Chicago, Illinois.
Musical Program.
Address—Dr. Harry M. Gage, President, Cornell College.
Address—J. Murray Hill, Bowling Green Business University, Bowling Green, Kentucky.

Federation Luncheon
12:15 P. M.
Reception to Past Presidents, Romona Foster, presiding.

WEDNESDAY MORNING, DECEMBER 31

9:00 A. M.
Announcements.
Community Singing.
Presentation of Distinguished Visitors.
Address—A. W. Merrill, Assistant Superintendent of Schools, Des Moines, Iowa.
Music—Direction, Lorraine Watters, Supervisor of Music, Des Moines Public Schools.
Address—"Principles Underlying the Organization of Life Insurance Company," Horace W. Foskett, Assistant Treasurer Equitable Life Insurance Company.
Open Forum—J. O. Mallott, Specialist in Business Education, U. S. Bureau of Education, conductor.
Election of officers.

Private School Department
General Theme for All Sessions—"Building for the Future."

TUESDAY, DECEMBER 30

2:00 P. M. to 3:30 P. M.

"Publicity and Business-getting Policies of the Private Business School," Bruce Gates, President Gates College, Waterloo, Iowa.
Discussion.
"English as a Problem and a Project," D. B. Marti, Lincoln School of Commerce, Lincoln, Nebraska.
Discussion.

WEDNESDAY, DECEMBER 31

1:45 P. M. to 3:15 P. M.

"New Courses to Meet Changing Needs of Business," J. Evan Armstrong, President Armstrong College of Business Administration, Berkeley, California.
Discussion.
"Beyond the Hooks and Circles," Miss Goldina Fisher, Gregg School, Chicago, Illinois.
Discussion.
Business (Election of Officers).
Adjournment.

PUBLIC SCHOOLS DEPARTMENT
TUESDAY, DECEMBER 30

3:30 P. M.

Chairman, C. L. Bailey
Secretary, Miss Anna M. Curry, Virginia High School, Virginia, Minn.
Question—"Is the Teaching of Junior Business Training Receding, Advancing or Drifting?" Answered by N. B. Curtis, Westinghouse High School, Pittsburgh, Pennsylvania.
Question—"If You Had Adequate Funds, How Would You Arrange and Equip a Commerce Department in a Senior High School?" Answered by Clay D. Slinker, Supervisor of Commercial Education, Des Moines, Iowa.
Question—"Is Office Machinery Changing the Scope of Commercial Education?" Answered by Miss Ray Abrams, Principal Boys' Commercial High School, New Orleans, Louisiana.
Adjournment.

WEDNESDAY, DECEMBER 31

3:15 P. M.

Chairman, P. O. Selby, State Teachers' College, Kirksville, Missouri
Secretary, Miss Anna M. Curry, Virginia High School, Virginia, Minnesota
Question—"Who Are the Ten Persons Who Have Made the Greatest Contributions to Commercial Education?" Answered by Miss Ruth Hoadley, College of Commerce, University of Iowa.
Question—"What Preparation Should be Required of a Beginning Commerce Teacher?" Answered by Earl W. Atkinson, Duquesne University, Pittsburgh, Pennsylvania.
Question—"Should Commerce Teachers be Responsible for Placing Commerce Students?" Answered by Orton E. Beach, Manager Placement Bureau, Lowell High School, Lowell, Massachusetts.
Adjournment.

SHORTHAND AND TYPING ROUND TABLE
TUESDAY, DECEMBER 30

3:30 P. M.

Chairman, W. C. Maxwell, Hinsdale High School, Hinsdale, Illinois
Secretary, Mina Bearhope, DeKalb High School, DeKalb, Illinois
"Broadening the Field of Typewriting," Leon N. Neulen, Director, Educational Bureau of Portable Typewriters, New York City, New York.
"Power to the Nth Degree," Minnie DeMotte Frick, Professor of Secretarial Training, Oregon State College, Corvallis, Oregon.
"Shorthand Demonstrations," Lucille McPherson, Central High School, Detroit, Michigan.
Discussion.
Adjournment.

WEDNESDAY, DECEMBER 31

3:15 P. M.

Chairman, W. C. Maxwell, Hinsdale High School, Hinsdale, Illinois
Secretary, Mina Bearhope, DeKalb High School, DeKalb, Illinois
"Problems in the Training of A, B, and C Grade Stenographers," J. O. Malott, Specialist in Commercial Education, Office of Education, Washington, D. C.
"Suggestions for Overcoming Beginners' Difficulties in Typewriting," Eva M. Jessup, Assistant Supervisor of Commercial Education, Board of Education, Los Angeles, California.
Discussion.
Business (Election of Officers).
Adjournment.

BUSINESS ROUND TABLE
TUESDAY, DECEMBER 30

3:30 P. M.

Chairman, Loyal G. Minier, Jefferson High School, LaFayette, Indiana
Secretary, Florence Lester, Woodward High School, Toledo, Ohio
"Combatting the Inferiority Complex in the Training for Business," Arthur E. Bennett, Dean of the School of Education, Des Moines University, Des Moines, Iowa.
Discussion—Chas. G. Reigner, President Rowe Publishing Company, Baltimore, Maryland. Mr. Lloyd Jones, Gregg Publishing Company, New York City. Mr. Dilley, School of Commerce, Drake University, Des Moines, Iowa.
Adjournment.

(Turn to page 15)

THE BUSINESS EDUCATOR
Published montbly (except July and Augnst)
By THE ZANER-BLOSER CO.,
612 N. Park St., Columbus, O.
E. A. LUPFER ..... Editor
PARKER ZANER BLOSER ..... Business Mgr.

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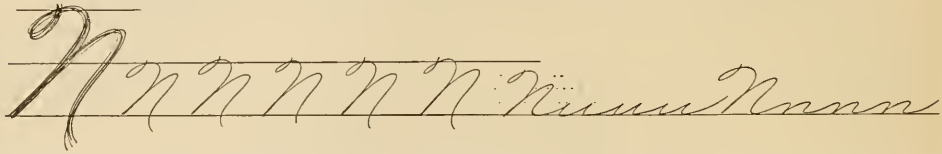
Advertising rates furnished upon request.

The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

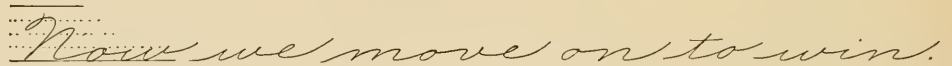
Practical Handwriting

By the late C. P. ZANER



The *N* begins and ends the same as *K*. It also resembles the small *n* grown tall. Both down strokes should be nearly straight and parallel. The letter should be retraced half the height, and the first upper turn should be wider than the second. Avoid looping the letter where it is retraced, or at least never make a large loop.

Use a graceful combination of the push-and-pull and semi-rolling arm movement in this letter. The arm should act freely on the muscles in front of the elbow, which should rest near the edge of the desk. Keep the fingers from acting and make the arm, hand, and pen do the mind's bidding. Count: 1, 2, 3; 1, 2, 3; etc., at the rate of 45 a minute. The *N-u* and *N-n* exercises should be written without hesitation.



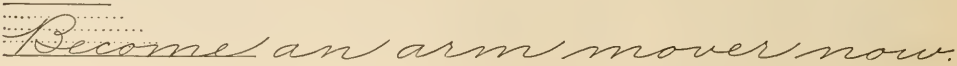
This is a fine copy to practice. It affords an opportunity for review of letters already practiced, and it furthermore provides a means of applying the skill thus gained to sentence work and thus to actual writing. See how easily, how gracefully, and how skillfully you can propel the pen from one letter to another. Grace is an important element in action as well as in form—the former leads to the latter. Watch initial and final strokes; they should be similar in curve and direction. Win by moving on and on more and more freely and confidently. Keep an equal amount of space between letters.

Curve the first and last strokes of the *r* equally, and make them the same in slant. Make the top part of the *r* nearly vertical, and pause at the shoulder, finishing with a downward straight line same in slant as *i*. Be sure that the shoulder of the *r* forms an obtuse angle, and then makes a turn on the base line. Curve the vertical part at the top but little, and pause at the shoulder instead of at the top.

In the *i*-like exercises, see to it that the top is angular and the bottom rounding. Also that the down strokes are straight and that the up strokes are curving. Use a push-and-pull motion of the arm and endeavor to secure regular spacing, counting either for the up or down strokes as you may desire at the rate of about 120 a minute.

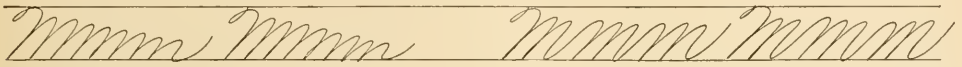
The *r* begins and ends precisely the same as *i*. It contains four strokes, one acute angle, one obtuse angle, and one turn. It is made a space and one-half in height, with the half-space stroke nearly vertical. Keep the letter relatively narrow and tall, and it will be more graceful and distinct than if made the same in height as other letters. No loop is necessary at the top, and but little curve is needed in the short stroke. Be sure to form the shoulder distinctly. Count: 1, 2, 3, 4; 1, 2, 3, 4; etc., pausing slightly between 2 and 3. One count for each letter is sufficient when joined, as shown in the right half of the copy.

To make this letter successfully, use the same movement as in making *i*, except in making the short, vertical stroke and obtuse angle or shoulder, where it is well to check the motion in order to form the shoulder. Do not pause at the top nor at the bottom, but at the shoulder.



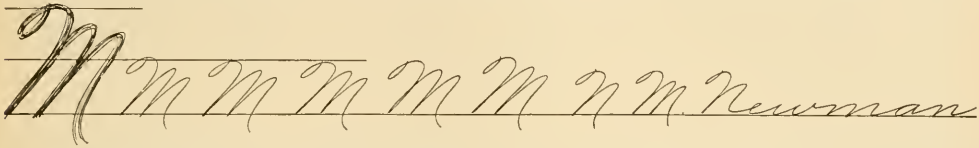
Study and read headline of each copy. Better have the class read it in concert. Or to vary the monotony occasionally, have one of the pupils stand and read it distinctly and deliberately, pausing between sentences to enable all to fully grasp the meaning. This is important.

Now is the time to join the "arm-movers". Quit the finger wiggling habit and come out on the side of the easy arm-movers. Notice spacing between words and letters. See that the little finger glides easily to the right in going from letter to letter. All turns on base line should be the same in width, and they should be no more rounding than the upper turns.



The dinimnishing upper-turn or *M* exercises should be made with a quick, in-and-out motion of the forearm. Keep the down strokes as straight as possible and uniform in slant. Retrace at least half the height, and keep the tops rounding. Count: loop, 1, 2, 3, 4, 5, 6, 7, 8, 9, for each exercise, about 16 exercises a minute. Be careful but quick.

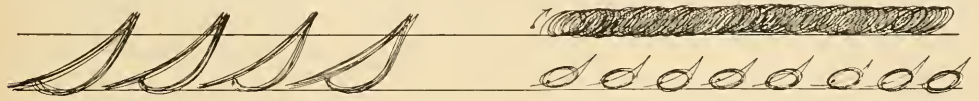
Make the *M* exercise with a quick, elastic arm action at the rate of about 48 a minute. Count: loop, 1, 2, 3, 1, 2, 3, 1, 2, 3. Watch the spacing closely, as the tendency is to make the letters entirely too wide. Make the three *m's* in the same space occupied by copy. At first this may seem a little difficult, but it is the kind of training you need.



The *M* is similar to the *N* with one more part added. It is made with precisely the same motion as the *N*, and is about the same in width as a small *m*. Make each letter without raising the pen or checking the motion. Write the name with a lively arm movement.

Remember that the way to learn to write is to practice writing, just the same as the way to learn to play ball, is to practice ball playing. And on the same principle that it takes study as well as practice to throw and curve a ball effectively, so it also takes study and practice to acquire the art of skillful penmanship. Count: loop, 1, 2, 3; loop, 1, 2, 3, etc., at the rate of about 30 a minute.

Make the connecting strokes with a free swing of the forearm, the elbow serving as the center or pivot. No finger action to speak of it necessary or advisable, and no wrist movement is required under ordinary circumstances. Shift the elbow between words when the movement becomes cramped. Close the *o*, finish the *v* carefully, and loop the *e*. See that all turns on the base line are the same in rotundity. Retrace the *M* at least half the height, and begin the letter with small loop and a wide, rounding turn. Letters should touch the base line. Watch punctuation and spacing and keep the letters uniform in size by cultivating an easy, gliding movement.



Use a swinging, rocking arm movement in the large, retraced *s*, finishing on the up stroke. The reverse, compact, half-space oval exercise is more difficult than those given heretofore. It requires the reverse, lateral, circular motion. Keep the ovals right in proportion and slant them the same from begining to end. In the small *s* drill, start with the rocking action and end with the lateral, oval movement. See how quickly, how freely, and how well you can write it. Do not use the fingers. See that the little finger glides freely on the paper, and finish with a dot on the up stroke. Practice each copy, letter or exercise entirely across the page, and not as arranged in the copy.

The *s* begins the same as *r*, and is the same in height, but ends downward and leftward. It is about the same in width as the *r*, if we do not consider the final stroke of the latter, or if we add a stroke to the *s*, it is the same. The letter should always be closed at the bottom. Curve the up stroke considerably, and the down stroke more than the up stroke. This and the small *o* are the only small letters containing no straight lines. Count: 1, 2; 1, 2; etc.

Use an easy, swinging, rocking-like motion, unlike that used in any other small letter, and end the letter on the upward stroke. The tendency is to come nearly straight to the base line, and then to turn suddenly upward, giving it sometimes the resemblance of a certain style of *t*. Therefore keep the turn on the base line quite wide by employing a free, lateral swing of the hand and forearm. Count one for each letter when joined.

EVERYDAY WRITING

By C. E. DONER
Script by Parker Zaner Bloser

Last month I tried to tell you something about the **"timing"** of the handwriting movements. Here is another suggestion along the same line, which I have found very helpful, namely: **A regular and steady succession of fluent movements and pauses is one major factor in improving one's handwriting.** You see I am not talking about handwriting, in these advanced lessons, in terms of drills and exercises to be practiced but rather in terms of the actual stuff — actual, everyday writing which one uses as a real servant, not a slavish thing done just merely to make a page look pretty. Don't forget to look for the real **point** of instructions in each of the copies that you practice. I find that the accomplished handwriter puts his pen in motion then writes with a lively, rhythmic flow of the pen, but also recognizes that the rhythmic flow must be slowed down a trifle in making the difficult letters that require pauses, stops and retracings. Therefore, the good writer breaks up the writing movements more definitely into rhythmic units than does the poor writer. Here's hoping that all of you who are following these lessons will not only become **good** writers but the **best** writers. It is like reading books, don't only read **good** books, but read the **best** books.

Relaxation.

All the muscles must be free, easy and relaxed, especially in the hand, wrist and forearm. There should be just enough tension to hold the pen firmly without gripping it. Ease up.

Fluency of Movement.

This means a free, easy rate of speed as indicated in light, smooth flowing lines. Holding the pen lightly back of the knuckle, relaxing and keeping the wrist up will help to get fluency.

Formation and Fixing of Correct Habits.

Make a determined effort to start right. Permit no exceptions until the new habit is securely rooted. Act upon your resolution to succeed, and aim to keep your faculty of effort alive while you work.

I can write the words in this sentence within two minutes with an easy and fluent movement and with a legibility and speed equal to the standard

1234567890

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Score Unsatisfactory on the Freeman Handwriting Scale. Note the heavy, clumsy lines that are anything but free-flowing. This page was written in a cramped position of the hand and arm, as well as a poor body position. Note the different slants, dut to the shift of position. When a student changes his body position, his writing takes a back hand swing that is plainly illustrated here.

"Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal."

The above specimen scores 50 on the Ayers Scale. It is faulty in proportion, slant, size, height, and poor in letter forms.

Turns. Angles. Loops and Retracings.

Round the m n u w. etc. Always retrace small p t and d, and loop l b h k f j y g z y and q. Placing the turns, angles, loops and retracings where they should be in all letters makes for a legibility in handwriting.

Students' Department

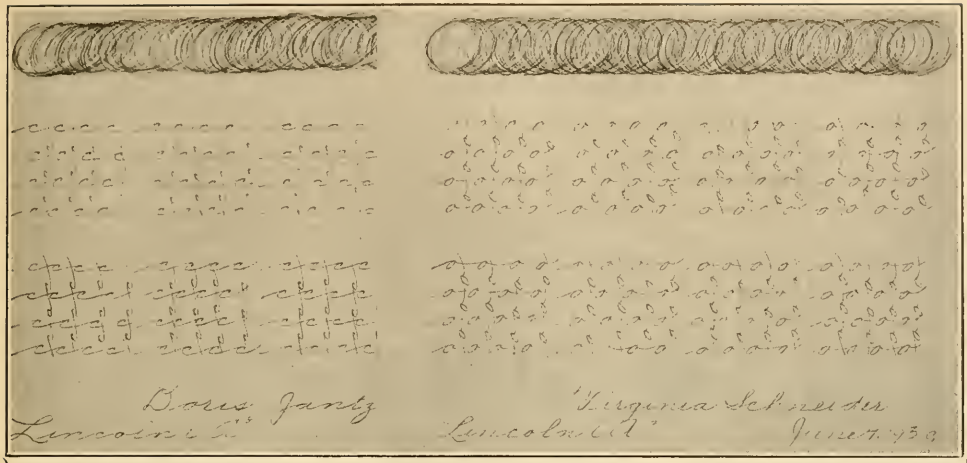
Miss Gates
Dec. 10, 1929
English - 3A

The Wish of the Christmas Candy

One Christmas Eve, some pieces of candy in a candy shop were talking about Christmas. They wished they had been sold, and put on a Christmas tree.

Finally a man came and bought

Part of a little Christmas story written by a third grade pupil. This is correlating English with Penmansbip in a most interesting way. This specimen was written by a pupil in the Omaha, Nebraska, Public Schools, J. A. Savage, Supervisor. Notice the Santa Claus seal in the center of the specimen. These seals are given for meritorious work and are quite an incentive.



Good speech is that which is well expressed, it is easily uttered and easily understood. Good writing is that which is easily written and easily read.
Jane A. O'Neill

Good speech is that which is well expressed, it is easily uttered and easily understood. Good writing is that which is easily written and easily read.
Olga Louise Gardner

Good speech is that which is well expressed, it is easily uttered and easily understood. Good writing is that which is easily written and easily read.
Maxine Rowley
McKinley 6A June

The above specimens were sent in from Lakewood, Ohio by Ethel Griffiths, Supervisor of Handwriting. It shows some of the fine results she is getting in the Lincoln and McKinley schools at Lakewood, Ohio.

SHOW CARD LETTERING MADE AS EASY AS WRITING

(Copyright)

Single Stroke Method of Making the Roman Letters—Principles of Design That Make Beautiful Cards

by MAXWELL L. HELLER, B.A.;M.A.;L.L.B.
Head of Art Department, Seward Park High School, New York City

Lesson 4

Quick signs and cards were discussed in the last lesson. There we learned that the script or Italic style of lettering was most appropriate, both because of its informal and fluent character and also because of the ease with which it is made.

this tool was held in a fixed position of about forty-five degrees to the horizontal guide lines, the upward movements produced thin strokes, and the downward movements made thick elements. We also noted this in the Script style of last lesson.

The alteration of thick and thin elements in the Roman style is often puzzling, till we analyze the letters in terms of how the flat pen would produce the forms. For instance, the two outside strokes of H are thick, those of N are thin, and those of M and U are thick and thin. In the A, the first stroke is thick and the second thin, while in the V the order is reversed.

Fig. 1. Roman Capitals written with a Style C pen, to show how accent is controlled by the direction of the strokes.

For more formal cards, like those that are to occupy commanding positions in your window displays, the dignified Roman letter is recommended. The Roman is one of the four basic styles, the others being the Gothic and Script which were taught in the previous lessons and the Old English or

Fig. 2. Roman letters made with various Speedball pens.

Text styles for which there is comparatively little need in show card work except in holiday work.

The Roman letters get their dignified and formal character from the fact that they were carved in stone. The spurs or serifs at the ends of the letters were necessary to make the ends of the carved elemnts square up, as the light struck the carved elements .

Originally the letters were written with reeds, cut to a chisel point. When

To thoroughly understand and memorize these differences, it is necessary to write out a Roman alphabet with one of the wide style C Speedball pens. (Fig. 1.). It will then be noted that the upward and cross strokes are thin and the downward strokes are thick. The principles of accenting are as follows:

1. All vertical lines are heavy.
2. All lines which slant downward from left to right are heavy.
3. All horizontal lines are light.
4. All lines sloping upward from left to right are light.

The vertical strokes in M, N, and U seem exceptions, but these were slanted in the classic Roman, as in Fig. 1, and thus they follow the general rules of upward and downward sloping strokes.

It is worth while to practice the alphabet with the style C Speedball till you are thoroughly familiar with the alternation of thick and thin elements, because nothing so betrays the amateur as errors in this regard. Look at the signs in the streets. You will find frequent errors.

The serifs or spurs must be shaped carefully. The slightest change in them will change the appearance of the letter. Of course they must be uniform throughout the alphabet. A change in the shape of one dictates the same change in all.

The widths of the Roman capital letters are like those given for the Gothic in the first lesson.—

W and M exceed a square in width.
O and Q fill a square.
C D and G occupy less than a square.
B E F I J K L P R S are narrow.
A H N T U V X Y Z are square or nearly so.

Pointed elements not blocked by serifs are made above and below the horizontal guide lines, to make them appear as long as the other elements.

Similarly curved elements, like the tops and bottoms of O Q C G and S slightly exceed the lines for the same reason.

The Roman alphabet can be made with either the Speedball A or B pens. The thick elements are either two or more strokes, placed one along side one another, while the thin strokes are single strokes. Fig. 2 was made with a style B pen. Large size letters may be outlined and filled in later.

A modern adaptation of the Roman style now prominently used by card writers and advertising men is given in Fig. 3. This alphabet was made with a style C pen. Each element is a single stroke of the pen. The pen is held in one position and is changed only for the thin strokes in M, N and U. In Fig. 2 is shown a single stroke Roman letter made with a Style D pen.

The numbers in Fig. 4 are designed to go with the Roman alphabet. These can also be consistently varied with the alphabet with which they go.

Principles of Design in Cards

The layout of a card is its design. If this is pleasing, the probability is that the finished card will also be so, even if the lettering is not so good. On the other hand, if the layout be bad, then no amount of good lettering can make the card an attractive one.

In order, therefore, to know how to make sure-fire successful cards without any question of luck as to whether they will be attractive or not, you must know a few definite principles of design.

Unity or Dominance

A card should have a well ordered appearance. One should be able to get the principal message at a glance. This is not only good design but also good business. People do not go about carefully reading complicated cards. It behooves us, therefore, to make the card as simple as possible. To attain this simplicity, the following suggestions should be noted:

1. Boil down the copy till it contains not one unnecessary word or element.

2. So grade the various elements in your card that the principal one, whether it be the name of the merchandise or the price, dominates the whole sign.

3. Dominance or emphasis is gained by means of:

a. Increasing the size of lettering.
b. Increasing the weight of lettering.
c. Change of style of lettering.
d. Change in color.
e. Placing the element in large blank space.
f. Use of decorative elements in connection with it, like borders and ornaments.

4. The whole mass of lettering should be condensed so that it does not spread all over the card. The marginal spaces on the outside should be very generous, thus giving plenty of background. The rules for these margins have been given in a previous lesson. It is better to make the lettering smaller and the margins large, than vice versa. The message must be well set off.

Balance

Balance is the feeling of ease, which one gets in a card that is well arranged. It may be that all the elements are equally balanced on a center line. Here the card writer draws a line down the center of his card and plans his elements so that the right and left hand sides are exactly the same. This is called a Bi-symmetric Balance. This method makes for formal and dignified cards. You can never go wrong if you stick to this arrangement.

However, you may object to this design as being stiff and "inartistic." It is this desire to make "artistic" cards, that leads most amateurs to their downfall. Artistic does not mean haphazard and disorderly. Nor does it mean a careful avoidance of straight lines, and an orgy of obliques and curves.

To make these artistic effects correctly, you must thoroughly understand the principle of the Occult of Felt Balance. This is a heavy element on one side and a light one on the other, provided you bear in mind the following general idea:

A forty-five pound boy can balance a ninety pound boy on a seesaw, only if he has twice the plank length of the latter on his side. This means that if you have a heavy element to balance against a light element, the heavy one must be place dnear the center. You must judge the relative weights of the elements and give them distance accordingly. (Fig. 5.). Thus also, a small spot of color or an ornament will balance a larger but less attractive element at unequal distances from the center.

It is well to avoid oblique and curved effects, certainly at the beginning. It requires considerable experience to do these things pleasingly.

Remember that the cardinal principle of good design is simplicity. (Fig. 6.). Remember that simplicity is not the sign of the amateur. It is the sign of the experienced and the knowing. Therefore, do not scorn it. You will have to work hard to attain it.

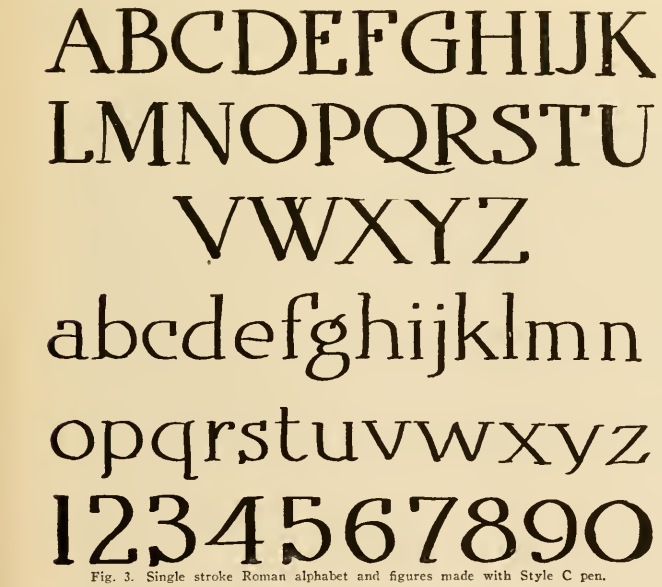


Fig. 3. Single stroke Roman alphabet and figures made with Style C pen.

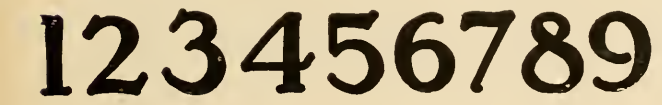


Fig. 4. Double stroke Roman figures made with Style B pen.

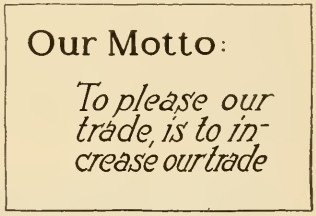


Fig. 5. Original Card 8 x 12 inches made with Style B pens.

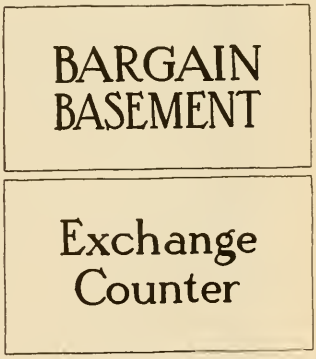


Fig. 6. Original cards 5½ x 10½ inches made with Style B pens

Some beautifully written cards are hereby acknowledged from A. P. Meub, Penman at Pasadena, Calif. The cards are written in business writing, ornamental writing and engrossers' script.

Lee F. Evans favored us with some of his beautifully written calling cards and an ornamental alphabet. They are very neat and attractive. We congratulate Mr. Evans on his skill.

C. E. BALL

The Penman and Commercial Educator

Up in Mankato, Minnesota, is located an institute which has been serving humanity in an efficient way since 1891. It it a business college housed in a large, new, modern building which trains in the neighborhood of 1000 students each year. These students come from all parts of the state as well as surrounding states. The Mankato Commercial College is one of the largest and best business colleges in the Northwest. The proprietor is J. R. Brandrup.

In this school some of the finest penmen in the country have labored. The list includes such men as Callison, Carl Solberg, C. E. Ball and Robert Viergever, who is at present one of the penmanship teachers.

C. E. Ball, the genial commercial teacher and penman took a course in penmanship years ago at the Gem City Business College, Quincy, Ill., under that immortal penman, Fielding Schofield. Those were the happy days for Mr. Ball and he loves to recall the experiences of those old days. He drew inspiration from D. L. Musselman and H. P. Behrensmeyer, who were also penmanship teachers in the institute. He also had the good fortune of associating with some students who later became renowned penmen, such as J. A. Wesco, B. F. Williams, D. L. Hunt and many others.

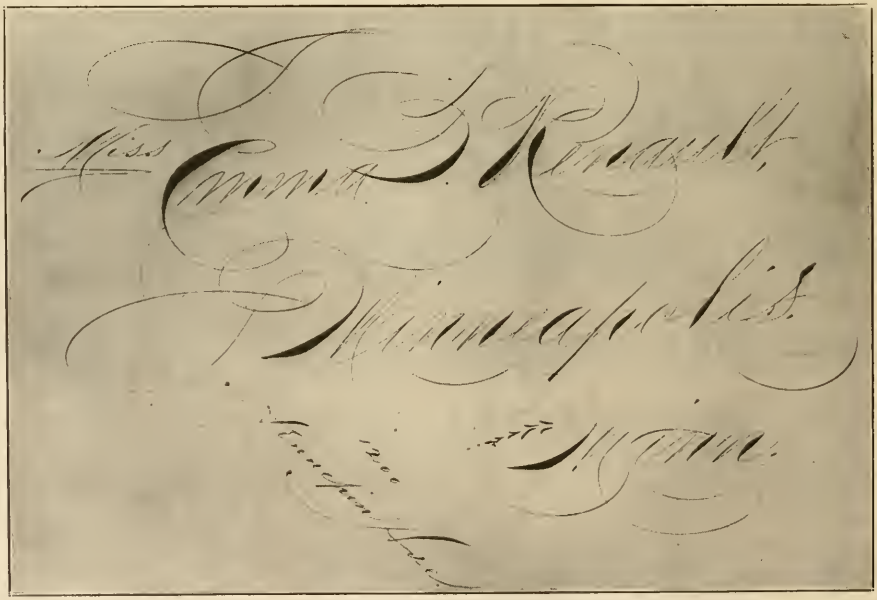
C. E. BALL

After completing his work in Quincy he became a teacher in San Antonio, Texas, and finally landed in Mankato 30 years ago. Mankato Commercial College has always tried to develop good commercial business writers.

Mr. Ball is a lover of outdoor life. He is well preserved, well known in the Northwest and is a competent commercial educator. He is especially strong before penmanship classes, being an excellent blackboard writer. In addition to penmanship he teaches bookkeeping, rapid calculation and spelling.

No doubt the large enrollment of Mankato Commercial College has been due to Mr. Ball and his fine penmanship which he uses in addressing catalogs. Several samples of his strong advertising penmanship are reproduced in this issue. Mr. Ball is modest and does not care for publicity. Therefore he is not known to our readers as well as his work deserves.

We have met several of his former students and all have a warm spot for him.



This specimen was written by C. E. Ball of the Mankato, Minnesota Business College. Mr. Ball uses a very free movement. We would judge that he uses very little, if any, finger movement. This style of writing is especially appropriate for attractive envelope addressing

Some very attractive advertising script used by C. E. Ball, head of the Commercial Department of the Mankato Commercial College, Mankato, Minn. The catalog came to us in an envelope 9x11. The address was in white ink with a red base line. There is no question but that a prospective student will take the second look at an envelope of this kind.

PROGRAM OF THE N. C. T. F.

(Continued from page 5)

WEDNESDAY, DECEMBER 31

3:15 P. M.

Chairman, Loyal G. Minier, Jefferson High School, LaFayette, Indiana
Secretary, Florence Lester, Woodward High School, Toledo, Ohio
"The Social Aspect of Business," John E. Frederick, President Indiana State Chamber of Commerce, President National States Chambers of Commerce.
Discussion.
Adjournment.

COLLEGE INSTRUCTORS' ROUND TABLE TUESDAY, DECEMBER 30

3:30 P. M.

Chairman, M. E. Studebaker, Ball State Teachers College, Muncie, Indiana
Secretary, Mrs. R. N. Wilcox, Wilcox School of Commerce, Cleveland, Ohio
"Correlation of the work in the Departments of Education and Commerce in the Training of Commercial Teachers," P. C. Packer, Dean of College of Education, State University of Iowa, Iowa City, Iowa. B. M. Swinford, Assistant Professor of Commerce, Ball State Teachers' College, Muncie, Indiana.
"The Demonstration School as a Part of the Commercial Teachers' Training Program," Luvicy M. Hill, Chairman of Department of Commercial Arts, University of Nebraska, Lincoln, Nebraska.
Discussion led by Jane Church, Department of Commerce, Illinois State Normal University, Normal, Illinois.
Adjournment.

WEDNESDAY, DECEMBER 31

3:15 P. M.

Chairman, M. E. Studebaker, Ball State Teachers College, Muncie, Indiana
Secretary, Mrs. R. N. Wilcox, Wilcox School of Commerce, Cleveland, Ohio
"What Constitutes an Effective Student Practice Teaching Program?", Ernest A. Zelliot, Assistant Professor of Education, School of Commerce, University of Denver, Denver, Colorado.
Discussion led by Paul A. Carlson, Director of Commercial Education, State Teachers College, Whitewater, Wisconsin.
"Research Studies in Commercial Teacher Training," Dr. E. G. Blackstone, Head of Commercial Teachers Training Division, State University of Iowa, Iowa City, Iowa.
Discussion led by P. O. Selby, Head of Department of Commercial Education, State Teachers' College, Kirksville, Missouri.
Adjournment.

STENOTYPE ROUND TABLE TUESDAY, DECEMBER 30

3:30 P. M.

Chairman, Miss Margaret J. Martin, Moser School, Chicago, Illinois
Secretary, Alice V. Wylie, Office Training School, Memphis, Tennessee
"Presenting the Lesson in Stenotypy," a practical demonstration, Vernal Carmichael, Ball State Teachers' College, Muncie, Indiana.
Discussion.
"Training Gold Pin Stenotypists," J. C. Weslander, Minneapolis Business College, Minneapolis, Minnesota.
Discussion.
Question Box—Questions and Problems Submitted by Stenotype Teachers in Answer to Questionnaires.
Business (Election of Officers)
Adjournment.

WEDNESDAY, DECEMBER 31

3:15 P. M.

Chairman, G. E. McClellan, Littleford School, Cincinnati, Ohio
Secretary, Alice V. Wylie, Office Training School, Memphis, Tennessee
Theme: "Preparing Stenotypists for an Exacting Market."
A. Judicious Selection.
B. Expert Training.
C. Careful Placement.
Progress Reports—C. J. Harvey, Brown's Business College, Peoria, Illinois.
Wm. Dowden, Lansing Business University, Lansing, Michigan.
W. B. Elliott, Commercial College, Wheeling, West Virginia.
Question Box.
Discussion.
Adjournment.

PENMANSHIP ROUND TABLE TUESDAY, DECEMBER 30

3:30 P. M.

Chairman, Rene Guillard, Evanston Township High School, Evanston, Illinois
Secretary, A. B. Rowe, Illinois Business College, Chicago, Illinois
"Penmanship Objectives of the Private School Teacher," John S. Griffith, Chicago, Illinois.
Discussion.
Adjournment.

WEDNESDAY, DECEMBER 31

3:15 P. M.

Chairman, Rene Guillard, Evanston Township High School, Evanston, Illinois
Secretary, A. B. Rowe, Illinois Business College, Chicago, Illinois
Subject to be Announced—Virgil Graham, Des Moines, Iowa.
Discussion.
Adjournment

PENMANSHIP BULLETIN
PARKERSBURG PUBLIC SCHOOLS
Penmanship Department

It is the duty of every teacher to write well upon the board. The written work there should be neat, easily executed and legible, a model insofar as it can be made so. Careless board work should be carefully guarded against.

Pet or freak letter forms should not be used at any time. Every teacher, whether she teaches writing or not, should KNOW and USE the letters of the system of writing used in our city schools.

All written work done in any class should be supervised by the teacher. A class should not be turned loose on some written work without proper guidance and supervision.

To write with care 25 or 30 minutes each day and with haste and carelessness the balance of the time will certainly not make the boys and girls good writers.

The regular teacher scould have her work arranged so that she can pay strict attention to the supervisor's presentation of the lesson. The main purpose of the supervisor's visit to any class is to help the teacher teach writing and not to give her an opportunity to leave the room, check papers, etc.

There should be no lifting of the pen in writing words. Pupils should have enough movement of the arm now to overcome a habit of this kind quite easily.

The board should be used to show general faults and mistakes. A few minutes of skillful demonstration there will do more good than an hour of telling.

Teachers should be ready for the supervisor. His time is short enough at the best. The regular teacher should plan her lessons so that the very minimum of time will be lost.

Blackboards should not be washed. A damp cloth will clean a board satisfactorily. The black lines that have been painted on certain boards are quickly rendered unfit for use if boards are washed.

"Applied handwriting is the proof of the teaching and the learning."

R. W. CARR,
Supervisor of Handwriting.

Style

There have been four main styles of penmanship during the last fifty years, all of which have imitators among present-day writers. Each style is distinct in itself, and on that account alone is deserving of imitation and admiration.

First there is the purely Spencerian style, of which Lyman P. Spencer and H. W. Flickinger were the most worthy exponents, and of which A. B. Lehman is the only living devotee. Next we have the modified Spencerian. This style was made famous by the late C. P. Zaner. The next style, and one that has had more followers than any other, might be called the "dashy" style. Its originator (I may be wrong in this) was the late A. D. Taylor, a marvellous penman. However, he was not long enough with us, and it was left to Madarasz and our own F. B. Courtney to carry on the good work. There is no doubt that this style appealed to many on account of its brilliant shades, dash and beauty. The next style, which I shall designate as the "formal," was the one used by D. Canan, and of which C. C. Mills was and is the finest exponent in business writing. This style is marked by simplicity and accuracy as its dominating characteristics, together with wide lateral spacing between letters and well-rounded turns and curves.

From these any writer can make a satisfactory choice. But remember, choose carefully and wisely. No penman is capable, either mentally or physically, of mastering more than one of them. Each has its own special technique and requires special gifts of mind and muscle control. It would be wise, then, for every person who intends making penmanship his avocation to take stock of his mental and physical equipment before making a final selection, and it is quite possible that some who have already chosen might still do worse than to revise their original opinion.

The tenth of a series of ten beautiful pages by J. J. Bailey, High School of Commerce, Toronto, Canada. Be sure to read what Mr. Bailey has to say in these beautiful pages.

THE VALUE OF A SIGNATURE IN SALESMANSHIP

In almost every mail letters are received with signatures which are difficult to decipher and some are illegible. Many of them are positively ugly and reflect upon the intelligence of the writer, yet some of the letters are sales letters.

Occasionally we discover letters which have been preserved because of the beautiful signatures attached to them. Since business men consider that it pays to invest a little more money in a little better stationery and better engraved letterheads, it would also pay to take a little more time and effort in signing sales letters.

A little systematic practice will improve your signature and sales letters.

The pupils in the public schools of Fitchburg, Mass., are given special drilling in writing their signatures and they are succeeding in writing very readable, easy, free flowing signatures. The following is the way they do it as described by Grace B. Phillips, Supervisor of Writing, Fitchburg, Mass.:

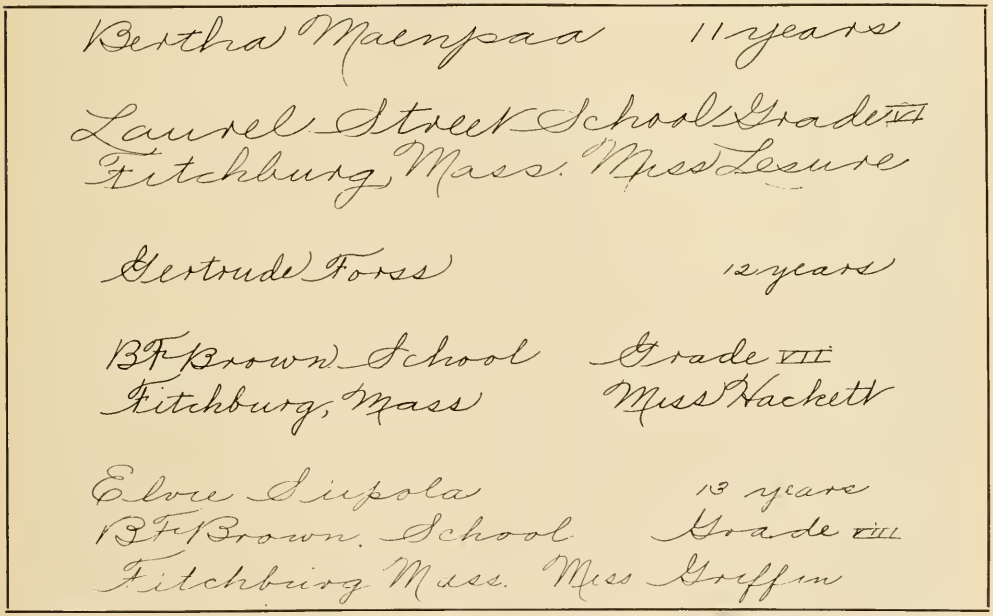
"We are very glad you like the signatures sent from Fitchburg. They didn't just happen; we feature name-writing here.

"In every possible way we impress upon the children of all grades the importance of legible signatures. We write the heading at the end of the writing lesson, leaving space at the top of the paper for that purpose. Profiting by the practice and instruction of the lesson, we believe the child will write it best at that time. We often underline any letter in the name that has just been practiced in the lesson.

In the first grade, where all writing is done at the board, we teach the child first to mark over his name as written by his teacher, and then to write it independently. This he does quite well by the end of the year.

The second and third years each child is provided with name-card, written by his teacher on just the same kind of paper he uses, but mounted on a piece of cardboard (photographer's mount) large enough so that when he handles it his fingers touch the mount and not his name. Each time before he writes his name he studies this name-card. The accompanying reproductions of specimens written by students show the entire heading. The second line is used for the name as the line above serves as a guide for the size and proportion of the letters. To allow ample space and thus encourage freedom, no other item appears on the line with the name in the primary grades.

"Beginning with the fourth grade, the name is written on the top line where the date also is placed. In this grade each child's signature is carefully examined by the supervisor who writes his name for him and also points out all errors in his signature for his frequent study and practice. On the back of this sheet, which is called the name-paper, he keeps a permanent record of his progress in signature-writing for the next five years, until he enters high school, writing it three times each year, in September, January and June, striving for improvement each time."



Diplomas & Cards
D. R. Shuman
Teachers College
West Chester, Pa.

LEARN ENGROSSING in your spare time at home. Thirty Lesson Plates and Printed Instructions mailed to any address on receipt of two dollars, Cash or P. O. Money Order.
P. W. COSTELLO
Engrosser, Illuminator and Designer
Scranton Real Estate Bldg.
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EDWARD C. MILLS
Script Specialist for Engrossing Purposes
P. O. Drawer 982 Rochester, N. Y.
The finest script obtainable for bookkeeping illustrations, etc. The Mills Pens are unexcelled. Mills' Perfection No. 1—For fine business writing, 1 gross, $1.50; ¼ gross, 40c, postpaid. Mills' Medial Pen No. 2—A splendid pen of medium fine point, 1 gross, $1.25; ¼ gross, 35c, postpaid. Mills' Business Writer No. 3—The best for business, 1 gross, $1.25; ¼ gross, 35c, postpaid. One dozen of each of the above three styles of pens by mail for 40c.

LOUIS CHARLES McCANN

By CHARLES McCANN
McCann School of Business, Hazelton, Pa.

Louis C. McCann was born in Mount Vernon, Posey County, Indiana, September 22, 1867. His father, Robert, died when he was quite young and his mother, Missouri Floyd, died when he was five years of age. He was left in care of friends but finally drifted to his uncle Thomas McCann at Dresden, Ohio. The uncle, having a large family himself, was unable to care for him and he was placed with a country doctor, Dr. David McElwee, East Union, Coshocton County, Ohio.

The doctor and his estimable wife were without children and were glad to make a very good home for him. However, the first weeks and months were very sad for him. He often told me that he went to bed early and cried about all night, he was so lonesome for his cousins. It isn't the most pleasant thing in the world to be an orphan and among strangers. But a boy without playmates is doubly sorrowful. The McElwee family were very kind to him and as the weeks wore on, he forgot his lonesomeness. This same good and kind lady reared me when my mother died. If there ever was a mother in this big world of ours to anyone, none could have been kinder to me than Orpha Jane McElwee. I shall always remember and cherish her name and memory. There are thousands of mothers who do not take the interest in their own children that Mrs. McElwee took in my father and in me.

L. C. McCANN

This photograph was taken of Mr. McCann some years ago.

A beautiful flourish combined with ornamental penmanship by the late L. C. McCann, of Reading, Pa. Penmanship was a stepping stone for Mr. McCann and it was one of his biggest assets in building up the thriving schools which he conducted.

During the winter months when there was school in the country my father attended regularly. One of his jobs was to drive the doctor's horse, making sick calls. It did not matter whether it was midnight or midday—he had to drive the horse. Money was not so plentiful in those days and sometimes the doctor would drive a cow or some sheep home in payment of the doctor bill. As father grew older, the stock grew in numbers.

I think it was about 1881 that he became interested in Penmanship. There were several boys who had the desire and the competition ran rather high. Some of his specimens are of that date. He organized several classes of Penmanship throughout Coshocton and Knox Counties. About the same time he taught Public Schools.

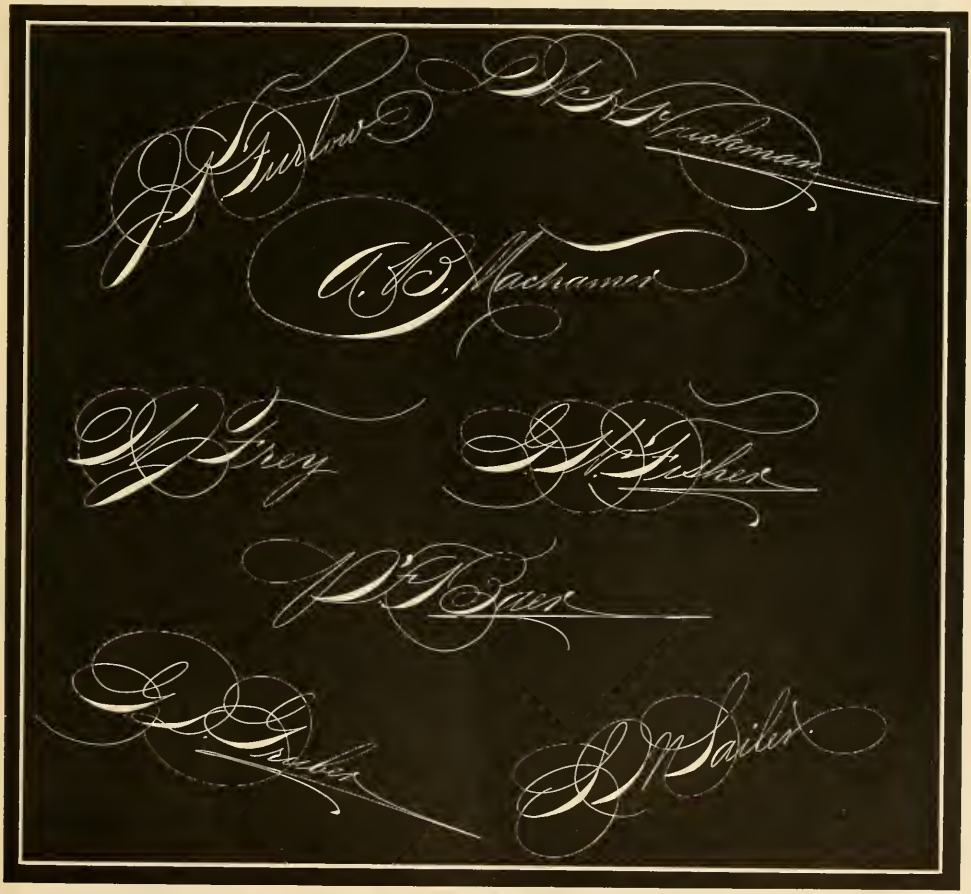
He married my mother, Margery Belle Barrett. Two children were born, Charles R. and Dwight G. Mother died in 1890 and we were scattered among friends.

Father was fired with the ambition to get more education. He resigned his Public School position and etered Meredith Business College, Zanesville, Ohio, shortly before mother's death. Later he finished his Business Course and took a position with Johnson's Rolled Oats Company, Zanesville, Ohio. Here he learned telegraphy and became quite an expert with the key. One of his delights was to listen in and get the news off the wire when he was around a railroad station.

Becoming tired of the mercantile field, the call for Penmanship stressed itself so much that he resigned and entered Zanerian Art College where he was graduated. He secured several positions as teacher in Business Colleges. He left Evansville, Ind., for Mahanoy City, Pa., where he was to settle down and establish a Business College of his own.

One morning the owner of the School absconded—as they had a habit of doing sometimes in those days. The students had all paid for a scholarship and these boys and girls implored my father to stay and teach them. He did and that was the beginning of the McCann Business College. The first class was graduated in 1897. The Kaier Opera House was the scene of the first commencement. The owner, Mr. Kaier, saw to it that several students entered the school and was most lenient in the

(Turn to page 23)



This professional penmanship is the work of L. C. McCann, that genial commercial educator and skillful penman, of Reading, Pa., who recently joined the ranks of the old guard which has passed on. Mr. McCann was one of our best friends and did much for the penmanship profession.

PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

THIS AND THAT

About once each year the spirit moves me to write about several different things. I find it difficult to find a suitable heading for such a discussion. Possibly "This and That" will serve my purpose. The topics that I wish to discuss at this time are these: 1. Is Longhand Doomed? 2. Fluent Writing. 3. Supplementary Practice. I shall discuss the topics in the order named.

Is Longhand Doomed?

Just a few days ago I attended a state convention of teachers. As I am somewhat interested in the teaching of commercial subjects, I attended the commercial section of this convention. The main speech of the morning was given by a young lady who is connected with one of Washington's higher institutions of learning. I do not know what she teaches in this school, but I presume that she is a teacher of typewriting. Let me tell you why I think so.

At the outset of her remarks she spoke about the wide use of the typewriter. She said that it seemed to her that typewriting will soon take the place of longhand; that very soon we are going to have very little use for longhand. If it were not for the fact that we continually hear such expressions from educators of high and of low degree, it would be a waste of time to offer a reply to such statements. I have come to the conclusion, however, that one who is interested in longhand cannot afford to let such statements go unchallenged. No teacher need apologize for teaching longhand. It is not a lost or dying art by any means.

At the conclusion of the young woman's address I asked the chairman for a minute or two in which to reply. In my reply I emphasized the fact that no one present at the meeting had a typewriter with him; that typewriters cannot be carried around in pockets; that the majority of people have use each day for a pencil, or some kind of pen.

If it were desirable to teach every pupil that attends the public schools the subject of typewriting, it would still be impossible. Those who provide schools for our American youth do not have enough money with which to provide suitable rooms and typewriters for all our school children. It is hard enough in this "neck of the woods" to get good paper, good pens and suitable ink for our pupils. We often have to use inferior writing materials. Goodness knows we can't buy typewriters by the thousands. There is no need for enthusiastic typewriter teachers to shut their eyes and dream of typewriters being in every home and on the desk of every school pupil. From a financial point of view alone, it can never come to pass.

Commercial teachers can do the cause of commercial education real harm by pretending to believe that longhand is no longer important. It takes a lot of hard work to become a good penman. It requires long hours of drill. If we pretend that typewriting will soon make longhand unnecessary, it will tend to discourage the teaching of handwriting. Our boys and girls will not be very enthusiastic about the matter. Tell your boys and girls that a knowledge of typewriting is a fine thing, but that they will need longhand, too, if they are to fill responsible positions in many places in the business world.

But I have often said that the teaching of longhand would be justified if there was no demand whatever for its use in the business world.

Think of the millions of children who must necessarily use longhand in the preparation of their daily lessons. They can have no other method of writing. The pen or pencil is small and convenient; it is inexpensive; it fills the bill. The teaching of longhand would be justified, if it were used only for school purposes. But if I am to write about anything else in this article, I must no longer discuss typewriting and longhand.

Fluent Writing

A fluent speaker knows his subject. He doesn't look at his notes more than half of the time that he uses in making a speech. I'll tell you what I mean by "fluent writing." A pupil who looks at a compendium copy long enough to get two or three sentences in his mind and then writes without a break in his movement is a fluent writer. Continually looking at a copy while writing is a very bad habit. I watched a boy write two sentences of a compendium paragraph just a few days ago. He wrote a word or two and then would look at another word. Sometimes he would look twice at a word before he wrote it. To satisfy my curiosity, I counted the number of times he looked up from his paper to the copy while he wrote his two sentences. In the language of Ripley, the cartoonist, "believe it or not," but that boy looked up twenty different times while he was writing about thirty words. That boy isn't necessarily a slow writer. He wastes half of his writing time in looking.

If we are to develop good muscular movement writers, we must train pupils to write, twenty, thirty and forty different words at one time without a break in the movement. For instance, take page 6 of Freeman's Compendium No. 6. Here are the words on that page:

"What we do over and over again becomes a habit. Our habits make up a great part of what we are. Good and bad habits are made in the same way. We may have good habits of writing, speaking and acting by doing these things as well as we can all the time."

Any fifth grade pupil of average intelligence can remember the following words of that paragraph and can write them without a single break in movement:

"What we do over and over again becomes a habit. Our habits make up a great part of what we are. Good and bad habits are made in the same way."

The pupil can take a second look and write the rest of it. That means that he will look up from his paper only once after he starts writing a paragraph of 53 words. I know of no better method of developing real muscular movement writers.

Here is my advice to my own teachers:

1. Develop continuous movement by teaching the child to write as many words as he can remember at one time.

2. Build up form by taking out the hard words of the paragraph for special word practice.

3. Further improve form by practicing on difficult letter joinings and single letters.

I find that I do not have space or time to discuss my third topic—Supplementary Practice. I will give attention to this topic in my January article.

Prepared by the Miller Studio, 105 W. Madison St., Chicago, Ill.

ORNAMENTAL PENMANSHIP

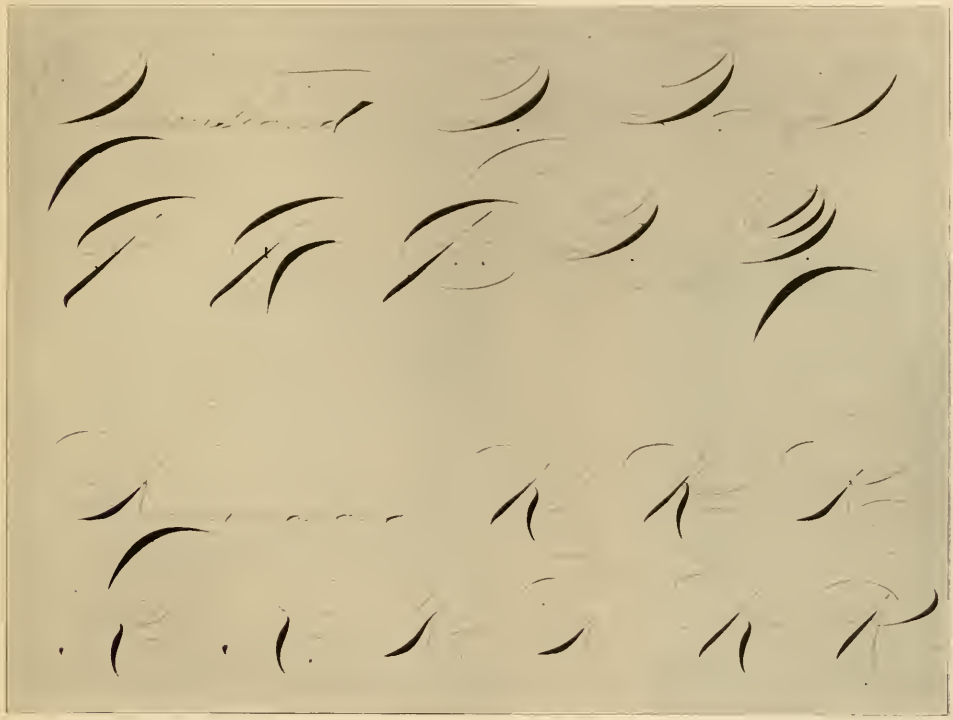
By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

Ornamental penmanship truly is a fine art. There is a charm and appeal in its grace, beauty and dash which is irresistible to persons of artistic inclination. As some one says: "Beautiful penmanship like elocution or music, is an accomplishment that naturally attracts persons of refinement and artistic inclinations."

Ornamental penmanship is governed by definite laws. Without system, lines become a tangled unsightly mess. Skill and knowledge of the principles governing beautiful ornamental penmanship can be acquired by those who so desire and who will work systematically and intelligently.

You will derive an immense amount of pleasure from working on these copies and the skill acquired will not only be a satisfaction but will be of inestimable value to you in your business penmanship. Business and Ornamental both have distinct purposes and places and each should be used in its place. However, skill acquired in one helps the other.



"Life itself can't give me joy.
Unless I really will it
Life just gives me time and space
Its up to me to fill it."

By F. B. Courtney, Detroit, Mich.

THE BIRD MAN

Mr. T. E. Musselman, A. M., M., Acc't, one of the brothers conducting Gem City Business College, Quincy, Ill., is a man worth knowing. He is not only a successful commercial school man, but a naturalist, lecturer and writer on birds and nature subjects.

He was born April 28, 1887 in Quincy. His father, DeLafayette, as our readers know, especially the older readers, was one of the pioneers of penmanship and commercial education. Mr. T. E. Musselman received his A. B. degree and his M. A. degree from the University of Illinois. Every since a boy he has been interested in birds. In 1909, together with Dr. Bagley, now of the Columbia University, and Dr. Kelly, Professor of Psychology at the Stanford University, he founded the first chapter of the national honorary educational fraternity, Kappa Delta Pi, of which he was the first president.

In 1923 he assisted the Inland Bird Banding Association and the United States Biological Survey, having charge of spring experiments at the Bird Banding Station at Thomasville, Ga. He is one of the Councillors for the Inland Bird Banding Association.

His wanderings and investigations have carried him over much of the United States and his articles on nature subjects have appeared in many magazines and newspapers, his outstanding work being "A History of Birds of Illinois." He is a very popular lecturer before Colleges, Universities, High Schools and Clubs. At one time it was necessary for him to travel by airplane to cover the different universities in the State. His lectures are illustrated with colored slides from photographs taken by him personally. You will find him included in the 1930 edition of "Who's Who."

Mr. Musselman is especially interested in boys and young people. He has served as Scout Master. He is a Republican, a Methodist and a Mason.

It will give you some idea of the success of the school which he helps to conduct, "Gem City Business College," when we tell you that 50,000 young men and women have received a commercial education in that institution.

T. E. MUSSELMAN, A. M., M. Acc't
Naturalist, Lecturer and Writer on
Birds and Nature Subjects
QUINCY, ILLINOIS

MISDIRECTED CHRISTMAS CARDS

The statisticians of the post office department urge all to be accurate in addressing Christmas cards. It is stated that it costs the government about $325,000 each year in an effort to get Christmas greeting cards to their destination.

While some of this trouble is no doubt incorrect addressing, we feel certain that a large percent is due to illegible handwriting. Isn't it a shame that so many people in this enlightened age of ours cannot write so that the clerks in the post office can read it? Let us help the mail man by ourselves writing plain and encouraging our students and others to write legibly at all times.

CARD WRITERS' SUPPLIES
Blank Cards: white, linen; comic; lodge emblems; tinted. **Christmas Cards**—large bird flourished and name card size. Samples 10c. **Ink:** gloss black; white; gold; silver; fire-gold; green-gold; each 25c bottle. **Card Cases:** bookform, 50c doz.; leather, $2.80 doz.
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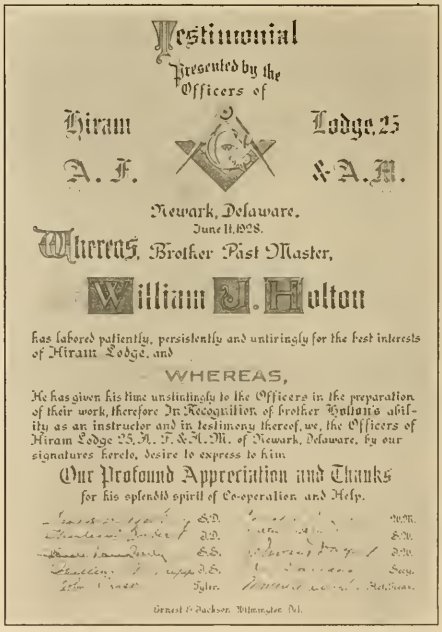

Testimonial
Presented by the
Officers of
Hiram Lodge, 25
A. F. & A. M.
Newark, Delaware.
June 11, 1928.
Whereas, Brother Past Master,
William J. Holton
has labored patiently, persistently and untiringly for the best interests of Hiram Lodge, and
WHEREAS,
He has given his time unstintingly to the Officers in the preparation of their work, therefore In Recognition of brother Holton's ability as an instructor and in testimony thereof, we, the Officers of Hiram Lodge 25, A. F. & A. M. of Newark, Delaware, by our signatures hereto, desire to express to him
Our Profound Appreciation and Thanks
for his splendid spirit of Co-operation and Help.
Ernest E. Jackson, Wilmington, Del.

This Testimonial was done in black, blue and gold. The emblem was done in blue and gold. By Ernest E. Jackson, 22 West 30th St., Wilmington, Delaware.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

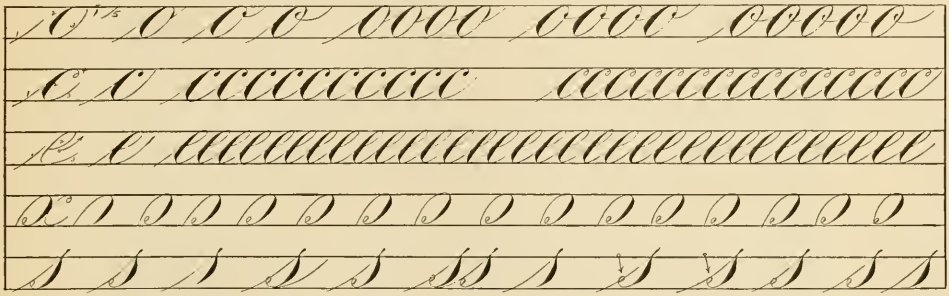
LESSON No. 4

In this lesson we take up the circular letters. Notice the location and shade. The thickest part is below the center. See how symmetrical you can get the letter "o." Study the different styles of finishing the "c." Watch the size of the dot on the "c." Make the top part as rounding as the bottom turn.

Be sure to get your "c's" open. Study the copy closely. This is an excellent style of "s." It is beautiful and well made. Watch the dots, be sure that they balance.

Watch the width of the letter "s." Some people make this letter too wide and off slant. Make page after page of each letter until you have acquired the necessary skill to make a well looking page.

Send your work to the Business Educator for criticism and suggestions.



LOUIS CHARLES McCANN

(Continued from page 19)

matter of rent. He encouraged my father very much. The parents of these first students encouraged him, too, and assisted in getting new students to attend the Business School. Many boys from those early classes have fine positions in the Business World.

In 1908, feeling that things were going rather smoothly with him, he bought the Reading School of Commerce, Reading, Pa. He traveled back and forth between the two schools and before long the Reading School as well as the Mahanoy City School prospered. He lived to see the Reading School housed in a magnificent building with a happy and contented student body.

My father was always an ardent convention man. He loved to visit with his old friends. He belonged to the Old Guard of Penmen. Whenever he went to a meeting of this kind he nearly always took my brother and me. This is the reason why we are so well acquainted with all the older members of the profession. He was more like a brother to us than a father. Where he went, we went along. Of late years he did not care so much for the conventions. When questioned, he replied that his old friends were gone and perhaps the younger members would not understand. Yes, these old Penmen lived in a little world all to themselves.

In his younger days he was an ardent hunter. Well do I remember the days when I was the baggagemaster of the rabbits and quail. Those of my readers who have experienced the days know whereof I speak. When there was plenty of game, it was hard on the little boys.

He might just as well have been remembered as an expert marksman as he was a Penman. He delighted to visit the shooting galleries and shoot the glass balls off the water spouts. One time in Atlantic City, we went into one of these galleries and a capper asked him if he would shoot, the loser to pay. My father obliged, country like, and broke 24 out of 25 balls. This amazed the trickster and he wanted to know who this great shot was and my father replied that he had just come in off the farm. He knew the haunts of all the animals and if there was one in the county, my father would find it.

He had a keen sense of humor and nothing delighted him more than to tell a story that he had heard. He would sit up half the night at the conventions telling stories.

In 1919 he married Miss Marion Guss of Reading and to them was born a son Louis C., Jr.

About October 9, he complained that he did not feel well. He went to bed and the doctor thought he had a slight cold. However, it was worse than they had thought and pneumonia developed. On Sunday evening, October 19, 1930 he breathed his last while the nurse was taking his pulse. His heart gave out—a most noble one—and he was called to his Maker.

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One of the finest specimens written by E. W. Bloser. It is from the collection of E. L. Jarl, Chicago, Ill.

"A Good Rule"

Do all the good you can,
By all the means you can,
In all the ways you can,
In all the places you can,
At all the times you can,
To all the people you can,
As long as ever you can.

By G. C. Greene, Goldey College, Wilmington, Delaware.

INSTRUCTION SHEET IN PENMANSHIP

By C. E. DONER

Come to penmanship class prepared. Use a good pen and a good holder. Do not waste material. Good material, well taken care of, will give good results, and good results are always encouraging. Show by your attitude that you are interested in carrying out these directions.

Position, penholding and **movement.** You cannot grow straight by sitting crooked. Assume an easy, restful, efficient position, with the head high and the shoulders square. The eyes should be at least twelve inches from the paper. Be earnest, reasonable and sensible about position.

The penholder should be held rather loosely, at or **back** of the large knuckle, and pointing between the shoulder and elbow. Some write better when the holder points toward the right shoulder. **Keep the under part of the wrist well-raised from the paper.** The wrist need not be level on top. The end of the forefinger should be back on the penholder from an inch to an inch and a quarter from the pen point. The best position and penholding must be acquired without loss of time. Think and act for yourself.

See that the movement of the hand and arm are free and forceful,—put fluency into the motion but control it. Learn to control a free, fluent movement, not a slow, drawn movement. There are two principal movements in writing,—the lateral, for easy glide of hand and pen across the paper, and the push-and-pull (shoulder motion), for securing correct slant. Use common sense in the matter of position, penholding and movement in the improvement of your writing.

Practice daily on your penmanship. Spend a few minutes at the beginning of each lesson in snappy drill practice to limber up the muscles and to adjust body, hand, and pen properly. All practice is for the purpose of aiding you to improve your general handwriting, which it will so do if you direct your efforts aright. Frequent practice periods are better than one long period; and daily practice of 20, 30, or 40 minutes is better than one weekly period. It is not merely practice but well-directed, intelligent, purposeful practice in the correct way that means real improvement in one's handwriting. Read and study the penmanship manual in use.

Begin your class work promptly. It is a waste of time to take ten or fifteen minutes to go through the motions of getting started. Take on an attitude of attention, and reduce your starting time from minutes to seconds. Get your material laid out, sit up straight, take your pen, visualize the copy to be practiced, and get to work promptly. Work for achievement in your practice, not only pages filled. Concentrate. Work intensely. Don't dawdle. A student is not likely to remember or do well what he deals with half-heartedly. Be earnest without being flustered. Sometimes hurry defeats its own end. Don't worry; persevere; no two of us are alike. Do **your** best and admit your limitations if others learn faster. Submit your work for approval only when you feel you have done your best. Look to others for inspiration but depend upon no one for assistance. The only work that is perfectly satisfactory to you is that which you have accomplished through your own efforts. Get busy and keep busy.

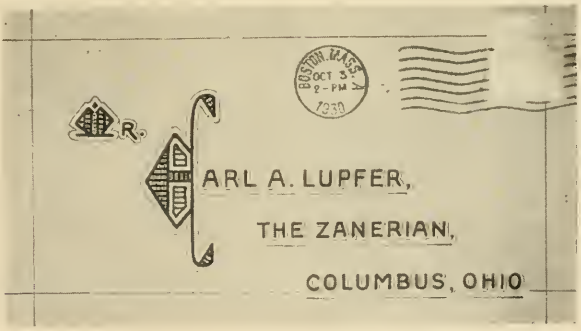
INDIVIDUALITY

I have a student taking the Teacher-Training Course who writes backhand. She tries to write forward slant but finds it very difficult. What would you advise in this case?

Teachers should avoid writing an individual style of handwriting. Their style should be a standard which pupils can imitate and from which they can deviate without affecting the legibility and ease in execution. While writing which is for study and imitation should be a standard model style, writing for business or social purposes need not be standard but should be unmistakably legible and easy in execution.

Many students who have written an extremely individual hand for years will return to it later in life even though they may have had considerable training on a standard style while in school. It is, therefore, a question in some cases whether or not to insist upon changing a style of handwriting. Sometimes the better way is to improve the style rather than to make radical changes. This is a matter which should be left to the judgment of the teacher.

Of course, where one is allowed to deviate from the standard style there is likely to be trouble with other pupils who will also want to write a peculiar or even freakish style. Be careful, therefore, in granting special permission in the way of style.



The above is an example of practical lettering. It is modernistic, and above all, easily read. It is from the pen of H. C. Rice, Boston, Mass.

Mr. P. W. Costello's greeting.

Delicious Nut Meats for Christmas
Shellbarks and Pecans $1.50 lb.; Black Walnuts $1.25 lb. Walnuts in the shell 10 lbs., $1.25, Shellbarks 10 lb. $1.75. Delivered.
R. L. HARMAN, Dillsburg, Pa.

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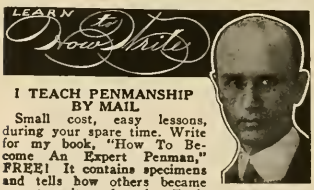
A-1 commercial man to head business department of medium sized Business Collegs. Begin January 1. Must be experienced, be a good penman and know the College Edition of Twentieth Century Accounting. College graduate preferred.

Address Teacher, care Business Educator, Columbus, Ohio



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"MR. MEADOWS SAYS"

By GEORGE A. MEADOWS
Meadows-Draughon Business College, Shreveport, La.

A FEW DON'TS

A few "DON'TS" now and then are relished by the best of men; so here goes—

DON'T chew gum in public. Watch those who do or look in a mirror at yourself while in the act. It doesn't look very REFINED, does it? Even if it doesn't look very bad to YOU, it does to thousands of others. But if you MUST indulge in the habit, do so within the confines of your room—and not at school, on the car, in the office, or at any public gathering.

DON'T be slouchy in your dress or personal appearance. Everyone admires a neat looking young man or woman. Avoid all extremes in dress. The impression you make depends more on the way you wear your clothes, and their condition—freshly laundered or pressed, as the case may be, and shoes shined—than the quality. Hair well combed and nails kept in good condition are just as important as anything else.

DON'T be careless about your conduct anywhere, any time. Someone is nearly always watching you and sizing you up, and frequently they judge the school you are attending, or the firm you are employed by, by the way you conduct yourself. So you not only owe it to yourself but to the institution or organization you represent, to be careful at all times about your conduct.

DON'T become a cigarette fiend. (This, of course, applies to the boys.) Cigarettes dull the mind and sap your vitality. Many business firms and organizations won't employ cigarette smokers. There must be a reason. The pipe is much better than the cigarette with one exception—the tell-tale odor, so objectionable to many.

DON'T "Knock" the other fellow. This applies in every-day life as regards individuals, as well as to competitors. If you can't say something good about a person or a thing, don't say anything. People will frequently try to draw you out, get you to say something against another person, firm, or institution. But don't do it; it won't pay. They will respect you more if you say something nice instead, or, at least, don't "knock."

DON'T be careless about your English. People judge you largely by the kind of English you use—and why shouldn't they? It speaks volumes; indicates one's educational qualifications and intellectual attainments. No employer wants anyone around who can't use good English, make a favorable impression on the firm's customers or clients, and reflect credit on the organization. Anyone can acquire a good knowledge of practical English by devoting a few minutes each day to some good practical text on the subject and watching his speech constantly to see that he applies the rules.

DON'T be a "grouch." Of all human beings, the grouch is the most despised; and he gets less out of life than anyone else. Nobody wants a grouch for an employee, no one wants to work for an employer who is a grouch, and nobody wants to patronize a grouch if he is in business. So, if you have any inclination toward grouchiness, better "mend your ways" now, and develop a more philosophical spirit.

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Learn quickly, inexpensively by mail. Free folder explains. Your signature beautifully written six different styles. 10c (coin). Send today.

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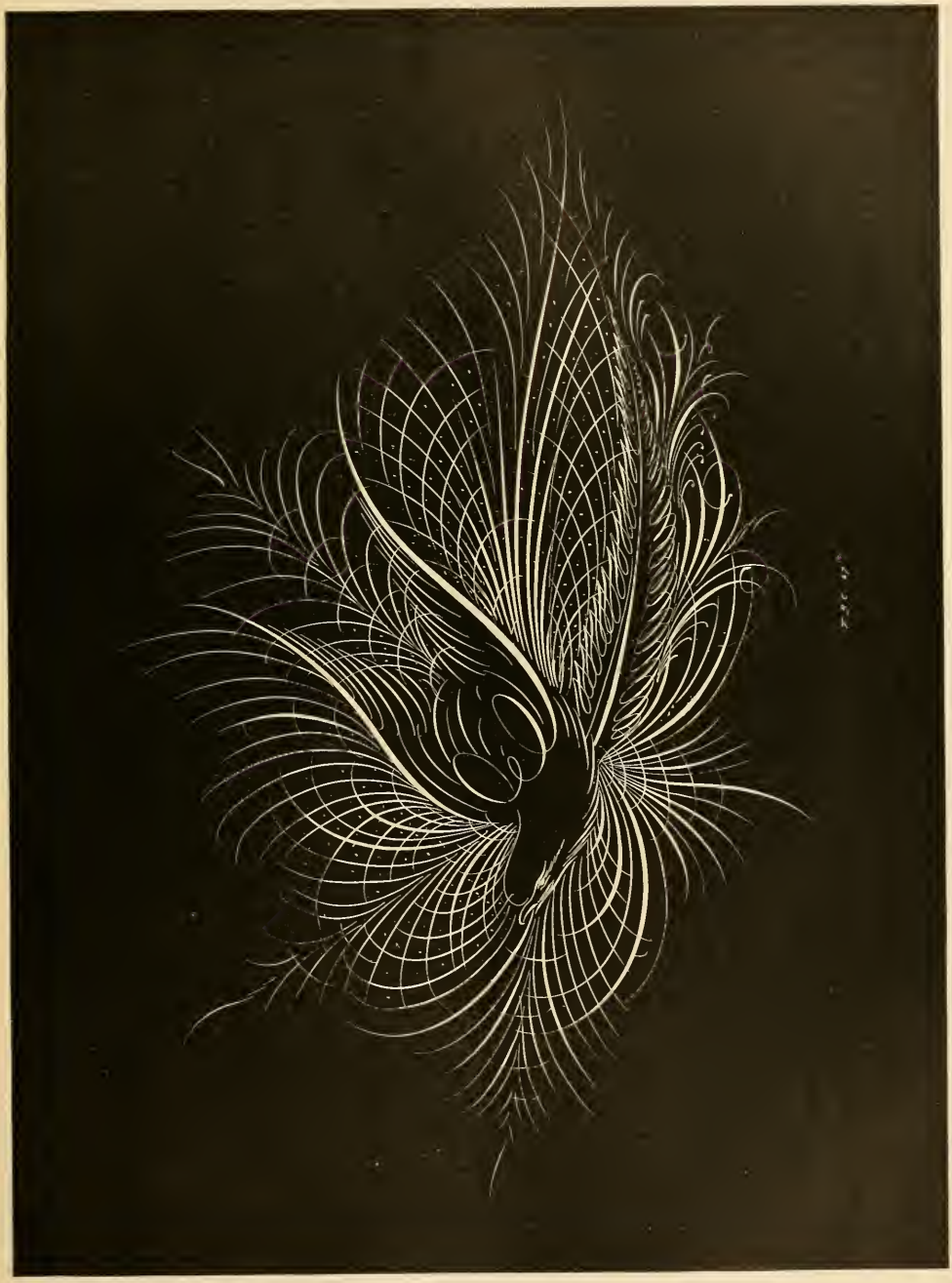

The fifth of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

LETTERING AND PEN DRAWING

Holiday greetings from friends has become a most popular custom, and it is rather an effective and inexpensive way of expressing friendship and remembrance.

The sentiment expressed is most important and it often is difficult to find stock cards with wording suitable for special occasions or circumstances.

The wording of the drawing given in this connection is of a general character, making the card an appropriate one for holiday greetings. The decorative initial "B" is interesting in effect—this must be drawn carefully with a pencil. Study the color values produced by thick and thin lines and solid black. Use a fine pen for the leaves and a coarser one for background of initial. Avoid common writing inks for pen-drawing—use India ink for satisfactory results. Do not outline letters in pencil, but roughly suggest the form for the spacing. Use a number 2½ and 1½ pen for larger lettering, and a common pen for smaller. The relief line adds to the finish and general effect. The word READERS was written—whole arm for capital, finger movement, for small letters—**Success and Merry Christmas to you.**

Every reader of The Business Educator should send 20 cents in stamps and get acquainted with "The Advertising World," the magazine of advertising pep. $2 the year.

The Advertising World,
Columbus, Ohio.

LESSONS IN PENMANSHIP BY MAIL

The Charting Method—LOW TUITION RATES. Try "STRAHM" oblique penholders made for those who appreciate the best. ALL CIRCULARS FREE. Address F. L. Tower, Penman, 601 Pleasant Street, Hammonton, New Jersey, U. S. A.

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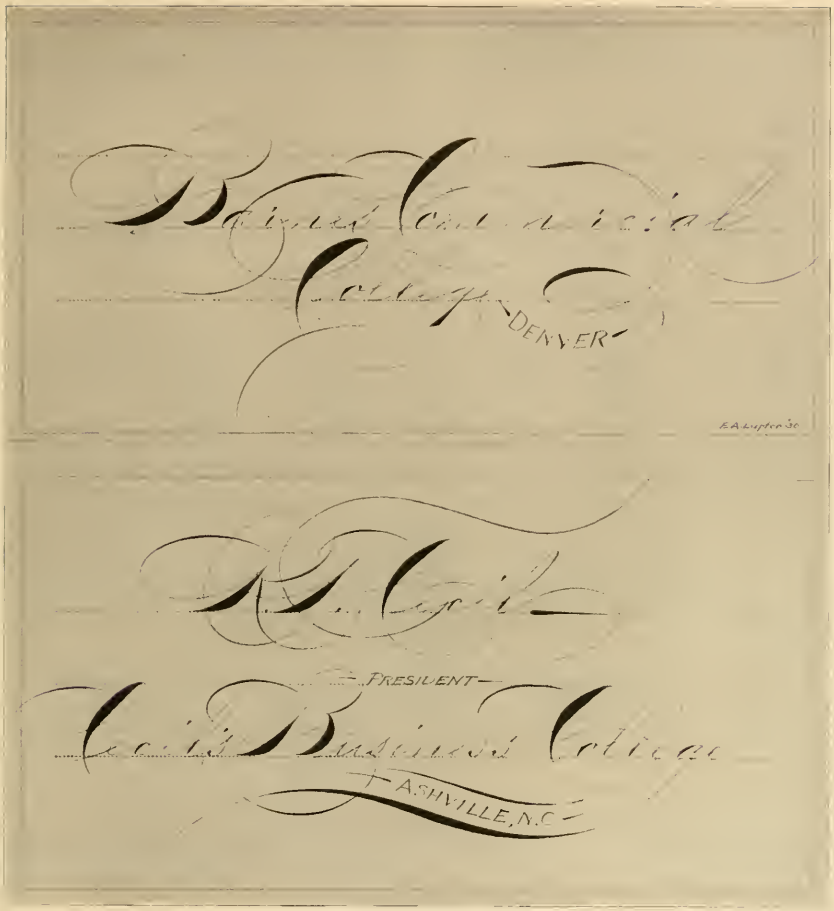
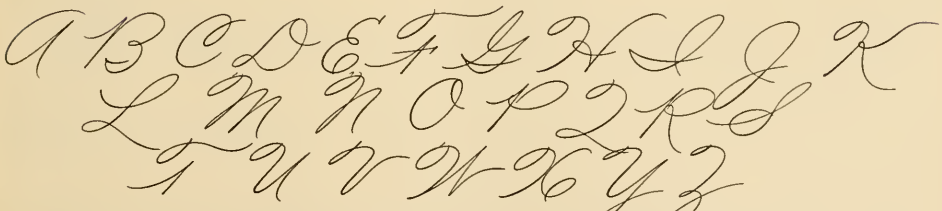
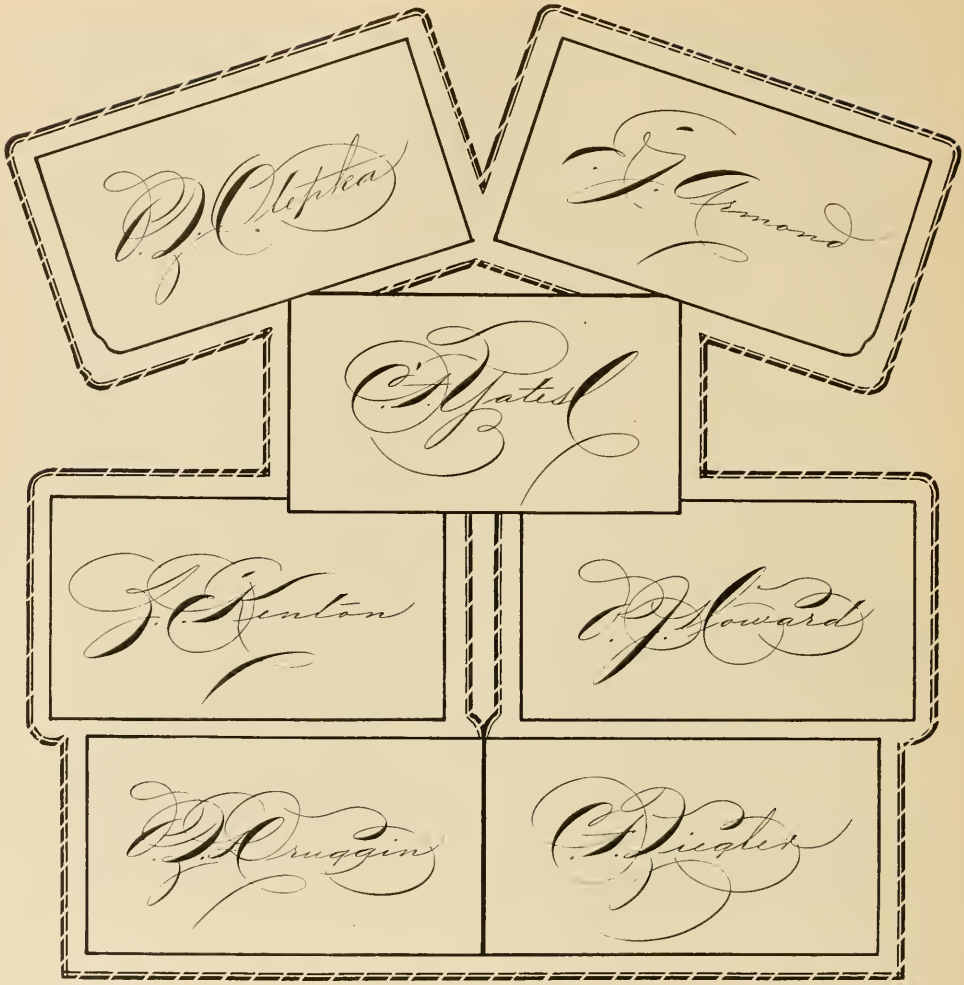


From the pen of E. A. Lupfer.

A. P. Meub's Model Letters



This set of capitals comes from A. P. Meub, Pasadena, Calif. Study them.



Offhand flourishing by John S. Griffith, Englewood Business College, Chicago, Ill., in the presence of R. R. Reed, Ferris Institute, Big Rapids, Mich., and Parker Z. Bloser.

Questioned Documents

A NEW BOOK Discussing Disputed Handwriting

of interest to every teacher and student of handwriting. Circulars with Chapter Subjects, also Reprint of Reviews sent upon request. The book is recommended and sold by

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GEOGRAPHY NATURE-STUDY
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America's Handwriting Magazine

Devoted to Penmanship and Commercial Education

Contains Lessons in
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ACCOUNTING
ORNAMENTAL WRITING
LETTERING
ENGROSSING
ARTICLES ON THE TEACHING AND SUPERVISION OF PENMANSHIP.

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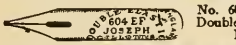
No. 1 Principality Pen



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GOOD LUCK!

He quit his Indiana school position in July and went into business in Texas. In late September, he wrote us that he was never made for an oil man. In October we placed bim with a good Wisconsin school, at $200 a month, thus helping two parties much in need of real aid. May we help you?

The National Commercial Teachers Agency
(A Specialty by a Specialist)
E. E. Gaylord, Mgr. Prospect Hill Beverly, Mass.

Magnusson Professional Pen Holders are used by the world's greatest penmen and teachers of penmanship. They are hand-made of the finest rosewood and tulipwood and given a beautiful French Polish.

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208 N. 5th St., QUINCY, ILL.

8-inch plain grip, each 50c
8-inch inlaid grip, each 75c
12-inch plain grip, each 75c
12-inch inlaid grip, each $1.35

The above specimen was prepared by H. J. Walter, 120 N. La Salle St., Chicago, Ill. The cut was loaned to us by D. F. Ferguson, Pres. Success Business College, Winnipeg, Canada.

PRACTICAL VOCATIONAL EDUCATION

Knowledge in Show Card and Price Ticket lettering is essential in modern merchandising. Employees and teachers alike are invaluable who possess a working knowledge in lettering. Commercial lettering is made easy with our practical Automatic Lettering Pens (76 sizes) and Lettering Inks (19 shades).

Special Introductory Offer — Six Automatic Lettering Pens, making nine different marks Lettering Ink, Show Cards in colors, also figures and alphabets. Prepaid $1.00.

Trade Mark Cat. Free

Newton Automatic Lettering Pen Co.
Dept. B Pontiac, Mich., U. S. A.

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Five combination calculating machines and machine bookkeeping, etc. Excellent salaries. Six men for colleges, Walton Accounting and C. P. A. courses. Twenty-six graduates for shorthand, bookkeeping, etc., in high schools and private colleges. Nine field executives and solicitors. Also money making schools for sale.

Write for free literature, stating qualifications briefly. COLE-COWAN TEACHERS' AGENCY, Marion, Ind.

PERSONAL CONTACTS

SPECIALISTS' EDUCATIONAL BUREAU

The National Commercial Teachers' Federation meets in Des Moines, Iowa, December 29, 30 and 31. Each year, we place many teachers whom we interview at this Convention—each year, interviews are arranged with prospective employers. Attend this meeting. See us at our Booth. Inform us if you will be there. If not registered, enroll NOW.

Robert A. Grant, President
Shubert-Rialto Bldg. St. Louis, Mo.

Do You Want a Better Commercial Teaching Position?

Let us help you secure it. During the past few months we have sent commercial teachers to 26 different states to fill attractive positions in colleges, high schools and commercial schools. We have some good openings on file now. Write for a registration blank.

Continental Teacher's Agency

BOWLING GREEN, KENTUCKY

To Penmanship Teachers and Supervisors:

During the month of November, definite objectives have been reached relative to the meeting of the N. A. P. T. S. in Cincinnati, April 22, 23, 24.

The program is practically complete and outstanding speakers have been secured. Dr. E. J. Ashbaugh, Dean of College of Eudcation, Miami University, Oxford, Ohio; Dr. Paul V. West, Professor in the School of Education, New York University, and Dr. Louis A. Pechstein, Dean, College of Education, University of Cincinnati, are among those who have accepted definite places on the program.

Mr. John G. Kirk, Director of Commercial Education, Philadelphia, and past president, has completed mailing the 1930 Year Books, and any member who has not received his copy should inform Mr. Kirk at once.

Excellent entertainment has been secured for this meeting and plans for the banquet are nearing completion.

Mrs. Elizabeth Landon, Chairman of the Advisory Committee, has plans of unusual interest that will appear in the January number of the penmanship magazines.

State chairmen are at work in most of the states. Those who have been appointed but have not as yet accepted, should communicate at once with Miss Linda S. Weber, Supervisor of Penmanship at Gary, Indiana and Secretary of the Association. Fare and a half on the certificate plan has been arranged for this meeting.

Mr. Thaddeus W. Emblem, 105 Evergreen Avenue, Elmira, New York, reports that the enrollments have started and that the outlook for the year is encouraging. If you have not already enrolled, please do so at once, so that the enrollment to date may appear in the January penmanship magazines.

It is gratifying to me to report such progress. Let us all work together to make the 1931 meeting the biggest and best meeting of the N. A. P. T. S.

Sincerely yours,
Raymond C. Goodfellow,
President—N. A. P. T. S.

COVER PAGE

The modernistic cover page this month was made by W. LeRoy Newark of the B. E. Staff. You will see more of his work from time to time.

Dr. Walter P. Steinhaeuser, President of The Le Master Institute, Asbury Park, N. J., has been honored by having one of his poems entitled, "The Two Guests," included in the 1930 BOOKFELLOW ANTHOLOGY, publiehsd last month by the Order of Bookfellows. Dr. Steinhaeuser was for four years Editor-in-Chief of THE JOURNAL OF COMMERCIAL EDUCATION, and has been a writer for educational and other magazines for a great many years.

Joseph J. Bevins is the new head of the Commercial Department in the Melrose, Mass., High School. He succeeds Paul M. Boynton, who has accepted a similar position with the Central High School, Bridgeport, Conn.

A beautifully illuminated page by Norman Tower, Denver, Colo.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

A Work Book for Principals and Supervisors — by Robert Hill Lane, Assistant Superintendent of Schools, Los Angeles, Calif. Published by The Macmillan Company, New York City. N. Y. Paper cover, 263 pages.

This Work Book is the basis for the courses:

Education 117 — "The Principal and His School."

Education 118—"Organization and Supervision of Elementary Education," and

Education 125—"The Elementary School Curriculum given by the author at Summer Sessions of the University of Southern California 1925-1929 inclusive.

Attention is called to the organization of material under three heads:

1. The Principal and His School.

2. Supervision in the Elementary School.

3. Making and Interpreting the Course of Study.

In its revised form the Work Book is intended to help the following persons:

1. The teacher in the elementary school looking forward to an elementary school principalship or supervisorship.

2. The inexperienced principal or supervisor just beginning administrative or supervisory work.

3. The experienced principal or supervisor who wishes to check up on the efficiency of his work.

4. The student of education who wishes to attack specific problems of administration or supervision from the standpoint of practical experience, and to whom the Work Book may suggest a usable technique.

The author and the publishers of this book recognize the fact that educationally valuable reports made by practical classroom teachers almost invariably have their literary shortcomings and leave something to be desired in the matter of form, consistency, bibliographical accuracy, and the like. It has seemed wise to both author and publishers in the present book to make a minimum of editorial modification in quoted reports.

E. F. BURMAHLN

This is E. F. Burmahln, Director of Department of Business Education, E. C. Glass Senior High School, Lynchburg, Va.

Mr. Burmahln is President of the commercial teachers section of the Virginia Educational Association. He is also contest manager in the Virginia State Commercial Contest.

Mr. Burmahln is a skillful penman as well as a commercial educator. He is Consulting and Associate Editor of the School Feed Management Magazine of Chicago.

Miss Mary E. Connelly, for the last few years with the Laconia, N. H., High School, is a new teacher in the College of Practical Arts and Letters of Boston University.

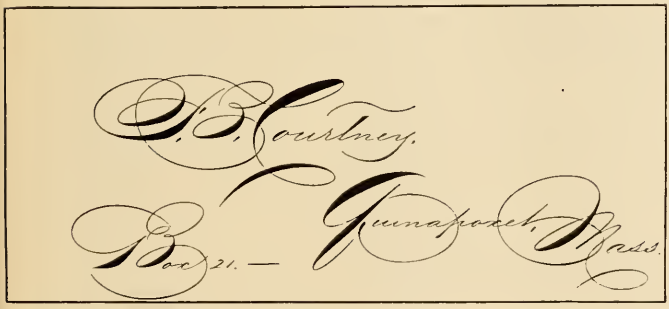
Mr. C. H. Peinecke and **Miss Irene Murphy** were married in Columbus, Ohio, on August 18, 1930. Mrs. Peinecke is a special teacher of handwriting in the public schools, Teaneck, N. J.

Some beautiful specimens have been received from Mr. W. M. Childers, 3329 Forest St., Kansas City, Mo. Mr. Childers is improving in both business and ornamental handwriting.

Miss Frederica B. Carleton, recently with Andrews Institute for Girls, Willoughby, Ohio, is now teaching in the Senior High School, Albany, N. Y.

Miss Frances Downey is a new teacher of bookkeeping in the High School at Pittsfield, Mass.

WELL KNOWN PENMEN SAY: "Your cards are the finest"; "they are simply wonderful". 12 for 50c with specimen for your scrap book.—M. Otero Colmenero, Box 909, San Juan, Porto Rico.



A beautifully addressed envelope by F. B. Courtney. Notice the accuracy of the small letters and the boldness of the shades and the capital letters.

1 merrily
2 delicious
3 niece
4 furious
5 laundry
6 failure
7 embarrass
8 economy
9 epidemic
10 irregular
11 concerned
12 kerosene
13 fashion
14 domestic
15 suspicious
16 ornament
17 endurance
18 balance
19 prairie
20 scenery

Mary Ng
Emerson School
7A - Grade
Bakersfield
Mrs. Munsey

A specimen from a pupil of the 7th grade of Bakersfield, Calif., showing the excellent correlation of spelling and handwriting. Schools that are getting results in handwriting are the ones which are correlating handwriting with other subjects.

W. A. Weaver who penned the above is from Dallas, Texas. He is a well known handwriting expert.

An attractive bird flourish from the pen of the late R. S. Collins. Flourished in 1887. From the collection of M. J. Ryan, penman in Peirce School, Philadelphia.

Miss Dorothy DeVassie is a new commercial teacher in the New Castle, Pa., Business College.

William F. Frischkorn, last year with the South Bend, Ind., Business College, is now teaching in Wausau Institute of Business Administration, Wausau, Wis.

Miss Helen Nesbitt of North Hoosick, N. Y., is a new commercial teacher in the High School at Clymer, N. Y.

Edwin Ludwig of Cincinnati, Ohio, is a new commercial teacher in the Technical High School, Atlanta, Ga.

The following are new commercial teachers in the High Schools of Des Moines; Dwight R. Easter, Frank Vietti, J. Russell Anderson, A. Forsman, Edward J. Lampertz, Grace M. Kamerer, Genevieve Barnt, Florence L. Bruce, and Esther Reisenbichler.

Miss Hanna Johnson, for several years with the Akron, N. Y., High School, is now teaching in the high school at Red Bank, N. J.

Holiday Greetings.

The Journal greets its friends again and wishes for each one

a Christmas Holiday

filled to the brim with its sweetest joys, and a New Year laden with health and happiness and the consciousness of Duty well performed.

A Holiday Greeting lettered by Horace G. Healey some years ago.

Books for Christmas Presents

Freeman's Correlated Handwriting Books
Compendiums, Practice Books, and Teachers' Manuals, a special Junior High School Manual and a Complete Teachers' Manual. Correlated Handwriting Books represent twenty years of scientific investigation and a generation of practical experience in teaching handwriting.
The copies are selected from the other school subjects, such as spelling, language, etc., which make them very interesting to teachers and pupils alike. The books are properly graded and the emphasis is upon actual writing, although sufficient formal drill is introduced to give the child the training in drill which he needs.
They have been adopted in seven states, and in hundreds of cities and towns. Correlated Handwriting Books mark a new epoch in the teaching of handwriting.
A complete set of Freeman's Correlated Compendiums, Teachers' Manuals and Junior High School Manual will be sent, postpaid, for $1.75.

Correlated Handwriting Complete Teachers' Manual
This Complete Teachers' Manual is a compilation of Teachers' Manuals 1 to 6 and the Junior High School Manual and contains 248 pages. This Manual is especially well adapted for rural school teachers, normal school students, supervisors, and all teachers who have more than one grade in a room. This Complete Teachers' Manual should be in the library of every student of Penmanship. Single copy, postpaid, 70c.

Correlated Handwriting Junior High School Manual
This Manual is intended for use of both teachers and pupils, since it contains suggestions and directions, as well as copies. It begins with a test to all pupils, to determine which pupils need practice. A diagnostic test is then given in order that each pupil may analyze his writing difficulties and see what his special needs are. The remainder of the book is given up to various kinds of application.
This Junior High School Manual is very helpful to adults who wish to improve their handwriting with the least time and effort. The price of this Manual is 25c, postpaid.

Zaner Method Writing Books
For each of the grades in the public schools, for high schools, colleges, etc. This system is the result of years of labor, study, observation and experiment, and represents the supreme effort of Mr. Zaner and Mr. Bloser. They are issued in the form of Practice Books and Compendiums for the pupils and Manuals for the teachers. They are used in many cities and states—and they are getting worth-while results. Write for information and price list.

Manual 144, 6x8, 112 pages. Manual 96, 4½x8½, 96 pages
Undoubtedly these are the most valuable, up-to-the-minute guides for teachers and students published. The copies were written freely, and are full of life, grace and beauty. The instructions with each copy are clear and to the point, and interesting. These books are being used by a large number of high schools, business colleges, normals, etc., with excellent results. Paper cover, 25c each, postpaid. Special prices in quantities.

Blackboard Manual
5x7, 32 pages, gives instructions how to write on the blackboard. The illustrations of position, chalk holding, etc., aid the teacher wonderfully in improving her blackboard work. Blackboard writing is easy to learn if you know how to stand, turn the chalk, etc., all of which is explained fully in this book. Board work will help to improve your pen and ink work. Price, 25c postpaid.

Plain Useful Lettering
5½x8, 32 pages, contains plain, simple and practical alphabets, for teachers and students interested in easy, profitable lettering. Especially suited for class use. Price, 25c, postpaid.

Short Cut to Plain Writing
4¼x8, 32 pages, contains a wealth of material for those who wish to improve their writing in the least possible time without following an extended course of practice. It shows how to improve those things which make for legibility and better writing. Business and professional men find this book especially valuable. Every up-to-date teacher of writing should have a copy. Price 25c, postpaid.

The Zanerian Manual of Alphabets and Engrossing
A work on modern engrossing, 8½x11½, 136 pages, containing complete courses in Rundhand, Broad-pen, Pencil and Freehand Lettering, and Wash and Pen Drawing. Presents a large number of beautiful full-page Resolutions, Diplomas, Certificates, Title Pages and examples of pen and brush work from the masters. It probably contains more information, ideas and inspiration than any book ever published on the subject. Price $2.50, postpaid.

Lessons in Ornamental Penmanship
5x8½, 92 pages, takes the learner step by step from the simplest to the most complex. It covers thoroughly principles, exercises, words, sentences, verses, pages, capitals, combinations, card writing, etc. No other book on ornamental penmanship has been so carefully graded or so thoroughly planned for the home learner. Price $1.00, postpaid.

The Road to Sketching from Nature
6x9, 82 pages. For those who desire to learn to sketch direct from nature. Instructions are plain and interesting, while the illustrations, which were made direct from nature are full of life and interesting. With this book you can learn to sketch and enjoy nature. Price $1.00, postpaid.

Progress of Penmanship
A large design 22x28 inches, presenting the history of penmanship. It shows the various styles used at different periods all harmoniously and skillfully blended and woven together with two beautiful female figures, lettering, flourishing and pen work as a border which binds the design together in a most pleasing way. It is truly a wonderful piece. Securely mailed in tube for 50c.

Progress
Mr. Zaner's famous eagle design, 22x28 inches, and is considered his masterpiece in flourishing. Well worthy of a place on your wall. Teachers use it as a prize in their penmanship classes very effectively. It inspires and arouses interest in pen work. Securely mailed in tube, 50c.

Fascinating Pen Flourishing
A complete Course and Collection of Masterpieces. Starts at the beginning, showing how to make the simplest strokes and exercises and finishes with a great variety. The work represents the highest skill of the following penmen: Zaner, Brown, Canan, Lehman, Dennis, Blanchard, Flickinger, Kelchner, Glick, Darner, Madarasz, Collins, Behrensmeyer, Moore, Faretra, Spencer, Lupfer, Courtney, Schofield, Gaskell, Skillman, Dakin, Wesco. Size 8½x11 in., 80 pages, Price $1.00.

Freeman's Correlated Handwriting Scales
Freeman's Correlated Handwriting Scales for grades 3, 4, 5 and 6 show the standard for each grade, as well as a standard a little above and a standard a little below the average. These Handwriting Scales answer the oft repeated question, "How well should a pupil write in Grade 3? in Grade 4? etc." A set of Freeman's Handwriting Scales for grades 1, 2, 3, 4, 5, 6, and 7 will be sent, postpaid, for 80c.

Zaner Method Handwriting Scales
These Scales are issued in three forms, as follows:
Scale 1, for grades 1 and 2.
Scale 3, for grades 3 and 4.
Scale 5, for grammar grades and high school.
These Handwriting Scales were first published in 1915 and are being used quite extensively. The Zaner Handwriting Scales and Standards contain actual handwriting specimens from the various grades, as well as suggestions regarding position, form, movement and speed. A set of these Scales will be sent, postpaid, for 50c.

Desk Scales
Five Scales for grade 2 to 8, printed on heavy cardboard. These Scales are size 6"x8" and contain model specimens of handwriting, as well as samples of typical handwriting for each grade. They also contain suggestions regarding the use of the scales in each particular grade. The size of these Scales makes them very convenient for use on the pupils' desks, and it is intended that each pupil be supplied with an individual Scale for his grade. A set of these Scales will be sent, postpaid, for 45c.

The Zaner-Bloser Company
Columbus, Ohio

VOL. 36 JANUARY, 1931 No. 5

The Business Educator

Penmanship Engrossing
Commercial Education

The Zaner-Bloser Company
Columbus, Ohio

Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year.

The Art of Engrossing

Third of a series of six pages from an album engrossed by the Harris Studio, Chicago, with comment by the Editor.

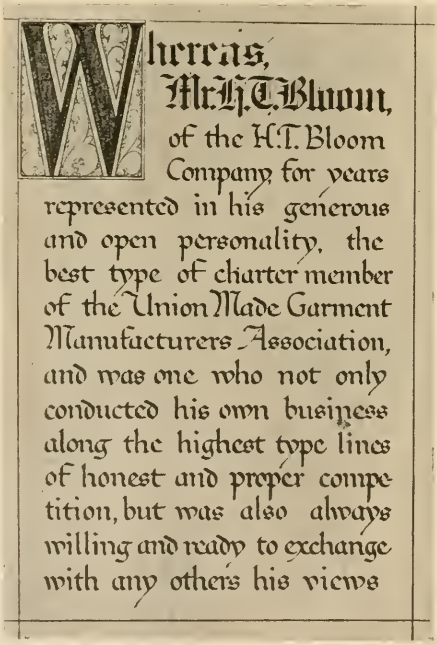
Engrossing each year is developing into a finer art and is more appreciated than a decade ago.

The style of letters are becoming plainer and easier read. The broad pen alphabets are taking on more of the Roman characteristics with which the public is familiar.

Borders, ornaments and the body are designed as a harmonious unit—one helping the other—and are in keeping with art in other lines.

While some persons specialize in one or two branches, to be a good, all-round engrosser one must be able to design, draw, illuminate, letter and do many things well.

It pays to be a good engrosser.



A Dependable Appointment Agency

Ohio Teachers Bureau

The demand for commercial teachers has remained above the average in spite of an over-supply of teachers in many other fields.

Write for enrollment blanks

THE OHIO TEACHERS' BUREAU

OLGA A. JONES, Director

A. I. U. Citadel

COLUMBUS, OHIO

NOW READY
NEW CATALOG OF

Script Cuts

For Business College Advertising

This catalog will be sent free of charge to any proprietor or manager of a business college writing on their regular business college stationery with the view of ordering cuts.

It is worth $1.00 to any student of penmanship, but will be sent to students for only 15c to cover postage.

THE ZANER-BLOSER COMPANY

PENMANSHIP SPECIALISTS

612 N. Park St. Columbus, Ohio

Win a Certificate

Now is the time to begin working for a beautiful penmanship certificate. Write for illustrated catalog. Specimens examined free. Students should have their specimens sent in by their teacher or O. K.'d by the teacher.

The Zaner-Bloser Company

Penmanship Specialists

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Get Your Friends to Subscribe

You can send the Business Educator to three or more of your friends for a year for only 75c each.

The Business Educator

COLUMBUS, OHIO

THE GREGG SUMMER NORMAL

Provides extraordinary courses in methods of teaching shorthand, typewriting, secretarial practice, accounting, business law and all related subjects.

It is the most unique, definite, and resultful course of its kind—just what the commercial teacher wants in order to increase efficiency, make work easier, and to attain to leadership in his profession.

The 1931 Normal Session begins July 6 and closes August 14. Write today for more details.

The Gregg College

225 North Wabash Avenue

CHICAGO, ILLINOIS

Rational Typists Again Win United States School Novice Typewriting Championship

In the Twenty-Fifth Annual International Typewriting Contest held in Richmond, Virginia, in September, the United States School Novice Typewriting Championship was won by Fred M. Tidwell, a student in the Elk City, Oklahoma, High School, at 87 net words a minute. *Mr. Tidwell was trained by the Rational Typewriting Method.*

Rational Typists Win 8 of First 11 Places

In the United States Novice event, eight of the first eleven places were won by Rational typists as follows:

	Name	School	Total Errors	Net Words	Per Minute
1.	Fred Tidwell	High School, Elk City, Okla.	7	1301	87
3.	Georgia Hale	Gregg College, Chicago, Ill.	27	1185	79
4.	Mae Gaines	High School, Pullman, Wash.	19	1157	77
5.	Edna Sebring	High School, Upper Darby, Pa.	13	1140	76
7.	Helen Tarver	Campbell Co. High School, Gillette, Wyo.	27	1090	73
8.	Muriel Brindley	Katharine Gibbs School, New York City	19	1088	73
10.	Minnie Butler	High School, Hillsboro, Ill.	38	1069	71
11.	Norma Broggi	High School, Agawam, Mass.	25	1065	71

In the Novice Contest thirty-five students participated. Twenty-eight of these contestants qualified for the Richmond contest by first winning their respective state championships. Eighteen of these thirty-five contestants were trained by the Rational method.

See November Gregg Writer for list of winners of other events.

Rational Typewriting Continues to Lead

Because it contains every good feature found in any other book—most of which it originated or first employed.

Because it is based on sound psychology and pedagogy.

Because it is the product of rich experience.

Finally, because it **trains for the job.**

The Rational Series contains a book for every situation.

Write our nearest office for a complete list and full information

The Gregg Publishing Co.

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THE Business Educator
PENMANSHIP COMMERCIAL EDUCATION ENGROSSING

VOLUME XXXVI COLUMBUS, OHIO, JANUARY, 1931 No. V

COST OF TEXT BOOKS

Recently the Federal Office of Education published some statistics on the cost of text books which are rather interesting. The Commissioner of Education has ascertained that only 1 63/100 per cent of the expenditures of public schools was spent for text books in 1928, a much smaller figure than for 1913, which was 2 75/100 per cent. Over 1 per cent more was spent for text books in 1913 than in 1928. The net cost of public school text books, elementary and high school, was $1.351 per child enrolled. It is indeed a question whether this economy in text books is not in the wrong direction. The question might be raised whether we could not cut expenses some other place to more advantage.

It is interesting to compare the cost of text books in the United States and Philippine Islands amounting to about $39,000,000 for both elementary and high schools with other expenses. For instance, the amount spent for chewing gum is half again as large as for text book, and that of making confectionery ten times as large. Cigarettes and cigars 25 times, and soap 7 times as much. We are sure that many boys would prefer that we spend less money on soap and more on text books.

ILLITERACY

According to a bulletin the state of Delaware has succeeded in reducing its number of illiterates 33⅓% over 1920.

There are 7,805 illiterates in Delaware, the majority of these being in Wilmington. The bulletin states that Delaware has conducted excellent night classes during the past year both in rural and urban centers.

If all states would make as good showing as Delaware the illiteracy in the United States would be reduced from about 6% to 4%.

According to the government, illiteracy means the inability to read or write. It behooves those of us who are classed as educated to watch our handwriting or we may slip back into the illiterate class.

SPELLING CONTEST

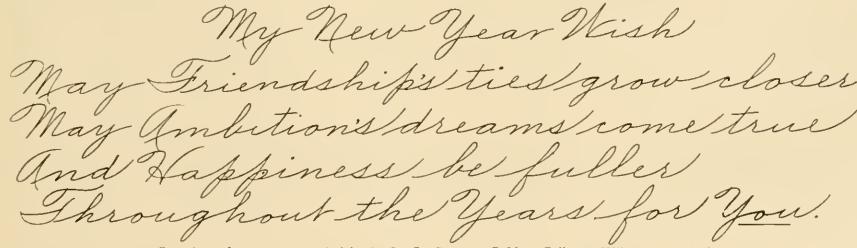
About this time of each year the Emporia Business College in connection with Capper's Weekly, Emporia, Kansas, conducts a spelling contest. This contest does much to stimulate interest in spelling and also encourages better handwriting.

PRIVATE SCHOOL ATTENDANCE

Private schools are prospering, if we may judge from reports reaching us from various sections of the country. Some schools seem to have a larger enrollment than usual. According to a survey made by the N. W. Ayer & Son, Inc., 487 private schools, colleges and other private educational institutions in all parts of the country have an enrollment of 137,722 compared with 136,531 last year. Fees paid by these students amount to approximately $100,000,000.00, nearly all of which is paid by boys and girls who might have attended tax-supported institutions. This report would indicate that regardless of conditions pupils attend private schools.

LUPFER'S GREETING

New Year's greetings come to you from your Editor in the form of a cover design made especially for this season of the year. May those who are following any line of pen work prosper and be happy.



Greetings from your good friend, G. C. Greene, Goldey College, Wilmington, Del.

THE BUSINESS EDUCATOR
Published monthly (except July and August)
By THE ZANER-BLOSER CO.,
612 N. Park St., Columbus, O.
E. A. LUPFER ——— Editor
PARKER ZANER BLOSER — Business Mgr.

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(To Canada, 10c more; foreign, 20c more)
Single copy, 15c.
Change of address should be requested promptly in advance, if possible, giving the old as well as the new address.
Advertising rates furnished upon request.

The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Practical Handwriting

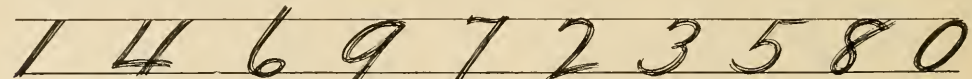
By the late C. P. ZANER

Keep holder and paper held rightly. Think clearly what it is you wish the pen to do before touching the paper. Then do your best. Use a free, swinging, lively arm movement in going from letter to letter. Be sure to have the little finger slip freely in up strokes.

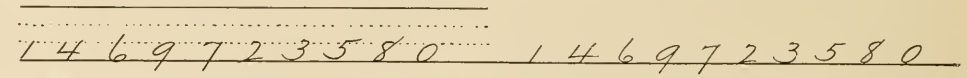
After having written a line of the copy, pause and examine your work critically. Is the bottom of *s* broad and graceful, like copy, or is it short and angular? Is the shoulder of *r* definite? Is the upper turn of *m* as rounding as the lower? Are the letters spaced well?

How about your position? Are your feet uncrossed? Is your back straight at the waist? Is your forearm resting on the fleshy part or riding on the bony side? Remember the hand should not rest on its side. See that the little finger glides freely. The position of the pen, arm and paper is very essential for good writing, while the position of the body, feet and elbows is necessary for the maintenance of good health.

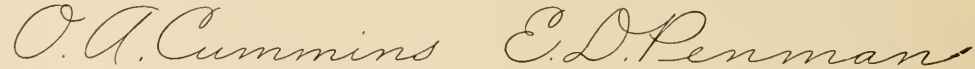
See how nearly you can make the capitals the same in height, in width, and in slant. Use a quick, graceful movement. Make the twelve letters in 30 seconds or less.



Study carefully the size, proportion and shape of each figure before attempting it. Make the figures the same size as shown, and use the arm movement. Trace each one over about six times and then proceed to the next. Watch carefully the spacing between the figures, and make a special effort to keep each figure vertically under the one above. To do this it is necessary to start each figure a little to the right of the bottom of the one above. Figures are read and written vertically, as letters are written horizontally, and you should therefore try to write them quite as straight vertically as you are in the habit of writing letters horizontally. This necessitates the exercise of judgment in the matter of starting each figure, for unless we begin at the right place our columns run diagonally across the page.



Make each figure unmistakably plain. Each is complete in itself. In figures we do not have that samething called "context," as in the writing of words and sentences, for a letter or word will give us the clew to the one preceding or following. Figures, are therefore important, and unless they are unmistakable, serious trouble may arise, as they usually represent values. Indeed a figure may sometimes mean a fortune. The little finger need not slip as freely in the making of figures the size as shown as in the making of letters. Plainness should be insisted upon at all times.



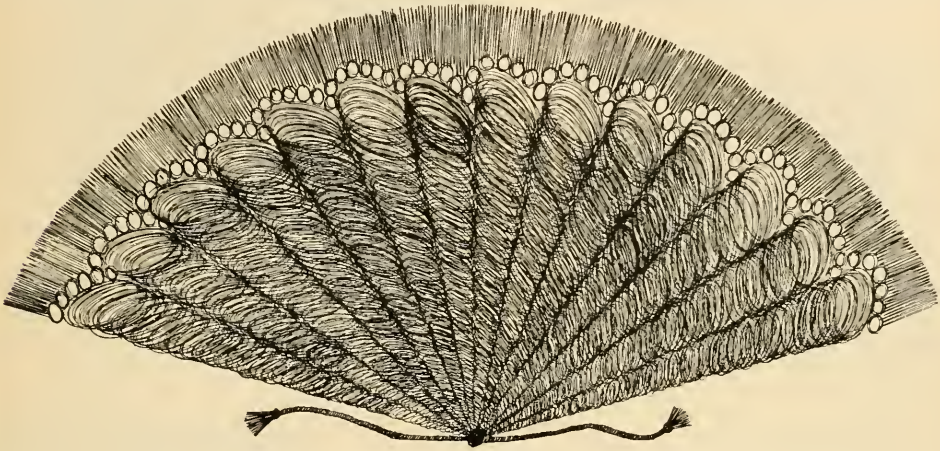
It is important that one should write his name plainly and rapidly. Each letter in a signature should be distinct so that the stranger may read it. It is a fine recommendation to write well. People admire good writing. It is a combination of taste and skill, the mastery of which requires care and perseverance. A graceful arm movement makes writing pleasing in appearance and in execution. Write crosswise of the page, over your former practice. Sit correctly. Move well. Persevere. Success will come your way.

Systematic Practice Economizes Paper, Conserves Effort and Promotes Good Writing.

A WORD BEFORE PROCEEDING FURTHER

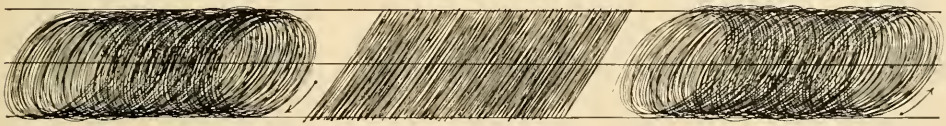
Before going further with the practice, stop long enough to take an inventory of the writing before you. As a whole is it satisfactory? If not, wherein is it not so good as it should be? Are the forms irregular in size? If so, is it due to oversight in observation, or to uncontrolled movements? Or is the motion too slow or wabbling? Whatever the principal fault is found to be, correct it by more critical observation or more careful practice.

It is not at all likely that all of the forms will be equally defective, but quite likely that one or two will be larger or smaller than the average, or finished with too little care. If movement is at fault, then all forms will be too slow and broken, or all will be too rapid and scrawling. Whichever it may be, review until the weak points have been strengthened, and the product improved. For, be it remembered, *form and freedom* should always go hand in hand.



This "fan exercise" is but one of many designs that can be made while acquiring command of the pen. Outline the design with pencil, then fill it in, using the arm movement, turning the paper as needed.

Movement Exercises Train the Muscles of the Arm and Make Writing Easy.



Sit squarely. Let full weight of arm rest on muscle in front of elbow. See that hand glides on nails of the last two fingers. Keep side of hand off paper. Push and pull and revolve arm freely on muscle within sleeve, without sliding it on the desk.

The exercises should be practiced at the rate of one hundred eighty down strokes a minute. Practice but one exercise at a lesson, continuing it across the page. Each exercise should contain four hundred down strokes when made continuously across the page. Shift elbow and paper each about twice.

Count as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 4, 5, 6, 7, 8, 9, 20, 1, 2, 3, 4, 5, 6, 7, 8, 9, 30, etc., up to a hundred, and then repeat. Do not pause after 10, 20, 30, 40, 50, etc., but continue regularly at rate of three counts to second. Count by the watch until you are sure of the time.

Keep hand in position and practice exercise with dry pen until you are sure you can make it without sliding elbow or working fingers. Always start the motion before touching pen to paper. Count for the preliminary motion as you do for the exercise.

See that elbows are near corners of desk, and holder pointing toward shoulder. Sit erect and push paper from you on the desk, keeping it at the right angle.

If you cannot make exercises two full spaces high without using fingers or sliding sleeve on desk, loosen the sleeve or roll it up. Preserve until you can make it two spaces high with ease. Do not grip the holder tightly. Relax muscles at elbow. See how easily you can move the arm. Avoid stiffness and rigidness. Review one of these exercises frequently before taking up the regular lesson.

Start direct oval and straight-line exercises at top and indirect oval exercise at bottom. Do not raise pen in up-strokes of the straight-line exercise.

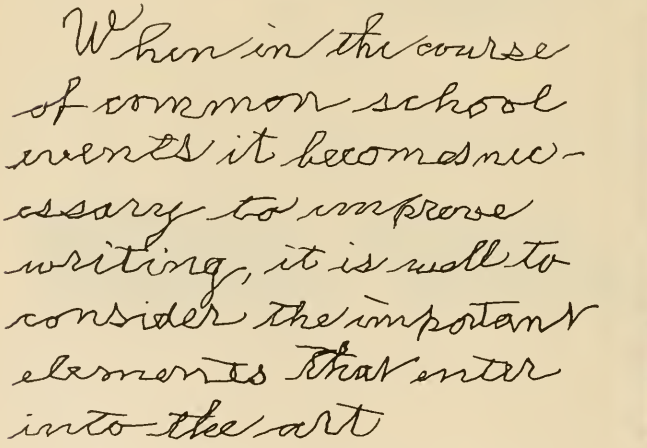
Curve both sides of oval equally. End each exercise with an oval and not with a circle. We call them "ovals" for convenience, although technically they are slanting ellipses. See that ovals and straight lines agree in slant.

The coarseness of the pen, the quality of the paper, and the touch will all increase or diminish the number of ovals that can be made across the page without blotting or blurring. Encourage good materials.

EVERYDAY WRITING

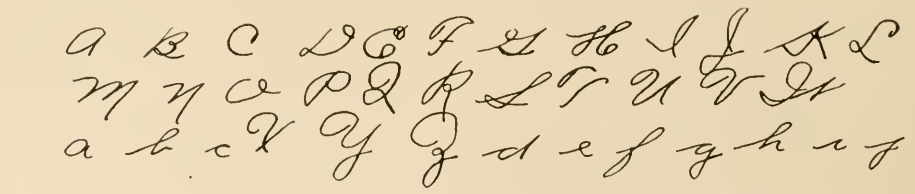
By C. E. DONER
Script by Parker Zaner Bloser

I want to sound a note of optimism in my little talk to you this month on Everyday Handwriting. Always look forward to something better. Look forward to a better handwriting that you will some day write. It may be a stepping-stone to a better and more lucrative position for you. What I want to say to you, in my humble way, is something about one's mental attitude he takes toward the work he does. It seems to me that to make progress along any line of work one should cultivate a wholesome mental attitude. You know there is nothing that succeeds like success. Therefore, one of the very first requirements in this work is to make intelligent effort to cultivate **good mental and muscular habits.** We are assured of one thing, namely, that the systematic practice of handwriting brings about well organized nerve impulses. To be able to control your muscles and nerves, making them serve you to the best advantage in this beautiful art of handwriting, is, to my mind, a real accomplishment. Dubbing along would not be playing the game well. If one's lack of **good form,** or **lack of skill,** causes him to blunder, he is not really playing the game. Some people, you know, never get any higher than the **struggle** with things. They are always struggling to become good penmen, but never seem to reach a high standard of excellence. Let me advise you if you are interested in good handwriting that you learn to **admire it, interest yourself in it, believe in it** (as you believe in yourself and your own skill) **and become enthusiastic about it.** This would be taking a fine mental attitude toward it and that, it seems to me, is half the battle in being successful in any line. You see I have been talking to you about handwriting as being made up of habits—not merely the paper, pen, ink, or system you use. And bear in mind, please, that good habits in handwriting are established only through a determination on the part of the learner to make the **mechanical essentials automatic** as soon as possible. This has to do with forming right habits of sitting, holding the pen properly, relaxing, writing with a fluent swing, etc. That is what I mean by playing the game according to rule. Try to catch the meaning in each lesson that you write and it will set you right. Write right along from morn until night and guard against the wrong if you would learn to write right.



The above is unsatisfactory work. Compare it with specimen on next page and formulate new ideas about your own handwriting.

Study Mr. Bloser's Position



Scores 55 on the Handwriting Scale. Too great variation in size, slant and style. Movement uncertain.

Mr. G. C. Greene, Goldey College, Wilmington, Del., posed for this position study.

Proportion or Size.

Letters have three heights-extended, semi-extended, and lower case. Capitals and l b h k f are the extended group. t d p the semi-extended group, and a o m n x v r i u w r s e c the lower case group. Small g y j z q p f are the lower loop group.

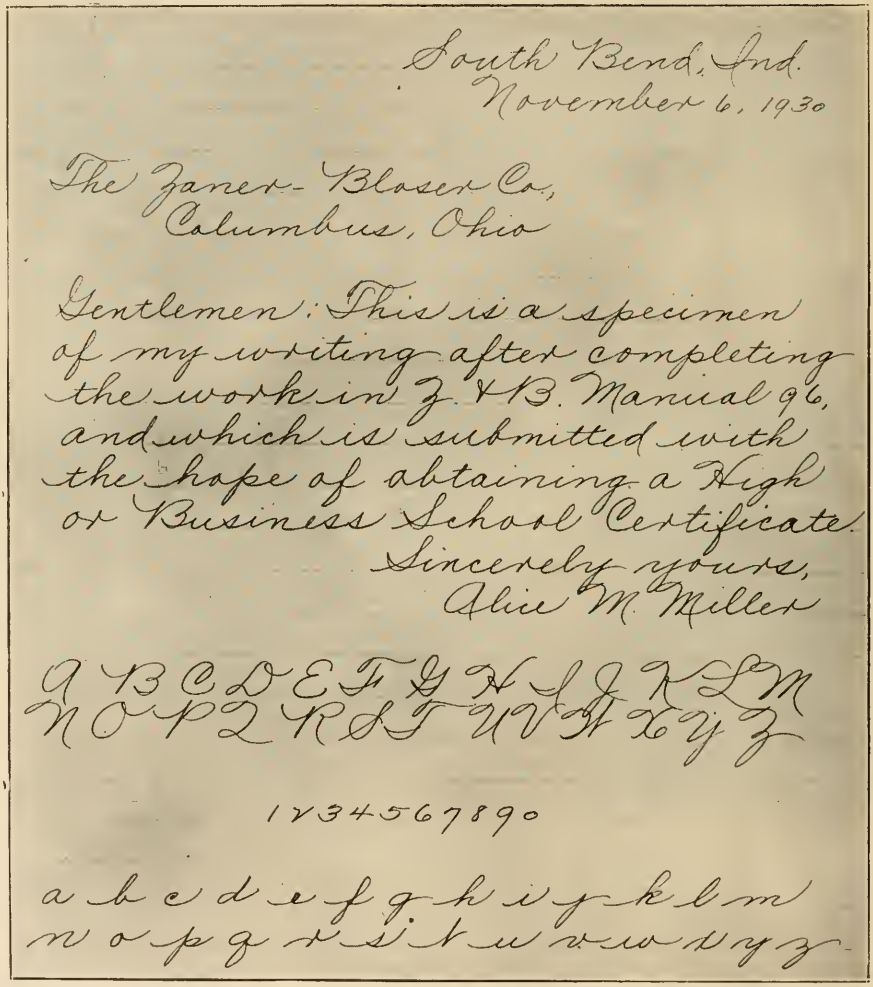
A Study of Capital Letters.

Capitals should be clear cut, distinct in character, open and well rounded in appearance as follows:

A B C D E E I F F G G H I J K L L M N

O P P Q Q R R R S S T T U V V W W X X Y Z

Students' Department


South Bend, Ind.
November 6, 1930

The Zaner-Bloser Co,
Columbus, Ohio

Gentlemen: This is a specimen of my writing after completing the work in Z. & B. Manual 96, and which is submitted with the hope of obtaining a High or Business School Certificate.

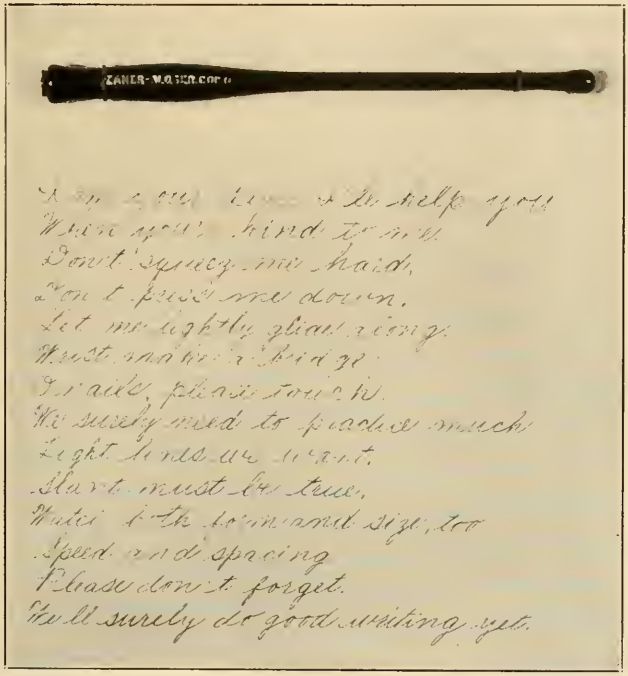
Sincerely yours,
Alice M. Miller

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

A beautiful page of business writing from Miss Alice M. Miller, a student in the South Bend, Indiana, Business College. This beautiful handwriting should help Miss Miller both in a business and social way.



A novel way of correlating language and penmanship. Miss Sylvia Caskey, teacher in the Pigelow School, Findlay, Ohio, composed the above to emphasize proper pen holding. See what you can do in making similar projects, and see the results.

I can add to your troubles,
I can multiply your aches
and pains
I can devide your attention
I can take your interest
from your work and discount
your chances for safety.

Joseph Sokal who wrote the above is an eighth grade pupil in the Johnstown, N. Y., public schools, under the supervision of Ella L. Dwyer.

SHOW CARD LETTERING MADE AS EASY AS WRITING

(Copyright)

How to Mix Colors and Select Harmonious Colors for Show Cards and Window Displays

By MAXWELL L. HELLER, B.A.; M.A.; L.L.B.
Head of Art Department, Seward Park High School, New York City

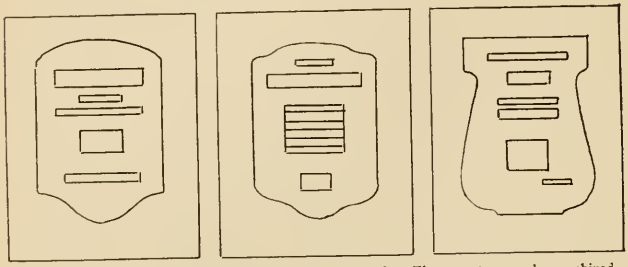


Fig. 1. The outside frames are cut out of colored cards. These mats may be combined with tinted show cards.

Lesson 5

The manufacturer and the jobber in many cases help you to put their merchandise over by means of cards and dummy window displays. But frequently you have to get up your own devices to attract the attention of your customers and stimulate the desire to buy your goods.

Perhaps you do not realize it, but much thought and time is expended by the manufacturers in determining the color of the packages and wrappings of the merchandise you carry. However, a haphazard display of these articles in your windows and counters gives the impression of a badly kept shop.

We shall therefore give you a short non-technical lesson in the selection of harmonious colors—so that you will be able to group colored packages and goods intelligently and effectively, select drapes for your windows and also know what colors to use on tinted show cards with these displays. This should take the guess out of your color selections, and assure you of harmonious and attractive displays.

Remember that color makes the most powerful appeal to the eye. It will attract the attention of the customer to your windows and counters as no other thing will.

What to Buy

For your show card work in color, you should get one of the several good brands of show card colors. A fine set of colors are the Speedball colored inks, which come in all the primary and secondary colors. These can be obtained from your stationer at 40 cents per two ounce jar. These inks are recommended because they are specially made for use with the lettering pen.

A very simple and effective way of adding color to your window displays is through the use of colored show cards. There are many grades of card board which range from 5 cents up. Most of these cards are cut in standard sizes—full sheet, 22 x 28 inches; half sheet, 14 x 22; quarters, 11 x 14; eighths, 7 x 11 inches. These can be had in all colors and shades at your stationers or printers—who will also cut them in the above sizes. For price cards you will probably want to have some cut into sixteenths, 5½ x 7 inches.

The quality of these cards varies. Some cards are coated on one side, and some on both sides. As you will probably use only one side, it will be a needless expense to buy double coated cards.

These cards also vary in thickness, or "ply," as the dealer calls it. You should use six, eight, and ten ply cards for your ordinary purposes. For your smaller size cards, price cards for example, use the six ply. For the large half cards which must stand without buckling or sagging, you should use ten ply.

There is still another variety of card board which you will find useful in your show card work. These are the Mat boards, which come generally in rough or pebbled surfaces. They make excellent frames or mats for show cards, as we shall learn later. (Fig. 1.) As they take the show card colors beautifully, the sign may be lettered directly upon it. These boards average 1/16 to ¼ inch thick and come in many colors and surface designs. They measure 30 x 40 inches, and may be purchased from the picture framer, if your stationer or printer does not carry them.

The Color Chart

Let us arrange our colors in the form of a chart as in the illustration. (Fig. 2.) It wil help us to remember the Primaries, Secondaries and Intermediaries, and also tell us how each is made. It will also enable us to select the proper colors to combine in our cards and window displays.

The Primary Colors

With only three colors every other color can be made, if you mix them properly. They are therefore called Primary colors. These three colors are Red, Yellow and Blue.

The Secondary Colors

By mixing yellow and red, we get orange. By mixing yellow and blue, we get green; and, by mixing red and blue, wet get violet or purple. Orange, green and violet are called the Secondary Colors.

The Intermediate Colors

In addition to the Primary and Secondary colors, we should make a set of Intermediary colors. In making green, if we use twice as much yellow as blue, we get a Yellow-Green. If we use twice as much blue as yellow, we get a Blue-Green. If we mix as much yellow as red, we get a Yellow-Orange. Complete the chart with the rest of the intermediates—Blue-Violet and Red-Violet. (Fig. 2.).

For convenience, it will be best to buy the three Primaries and the three

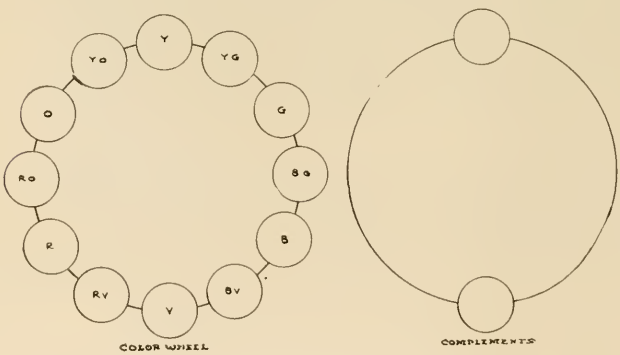


Fig. 2. A—Arrange the Primaries, Secondaries and Intermediates on a 6 inch circle. B—Mask or cut-out of the Complements.

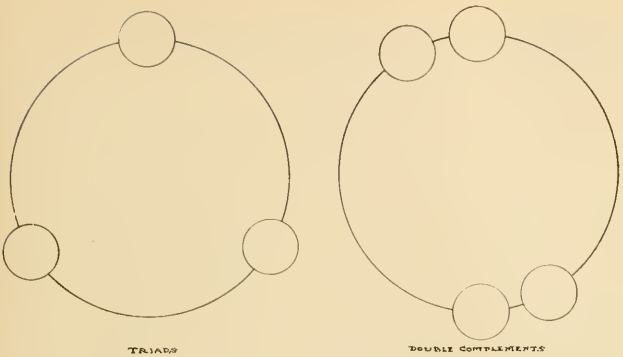


Fig. 3. A—Mask of the Three contrasts or Triads.
B—Mask of the four opposites or Double Complements.

Secondaries, Yellow, Red, Blue, Orange, Green and Violet, already mixed, and the Black and White. It will save you much time.

How to Select Color Harmonies

You can make a set of masks or card cutouts, which will enable you to select color combinations. Cut four cards each 12 x 12 inches. Draw upon them circles, the size of your color wheel.

Complementary

Draw a line through the center of the circle on one of your cards. Cut a round hole at each end of this line. (Fig. 2.) By placing this mask upon the color wheel, all colors but two will be covered. These two colors are Complementary. They give the combination of greatest contrast. By turning the mask you will get an ever changing combination of two colors. The complementary colors, being the combination of greatest contrast, are the ones you should use in determining what color the lettering should be on the colored cards. If there is not enough contrast in some of the combinations you get with this complementary cutout, you may lighten one of the colors by mixing white with it.

Four Color Scheme: Double Complementaries

If you select two colors, one alongside the other on your wheel and draw lines through the center to the opposite colors, you will have your four colors or set of Double Complements. Make a mask, cutting out two pairs of opposite holes. (Fig. 3.).

Three Color Scheme: Triads

Draw a triangle with three sides equal on the circle of the third card. At the three corners cut out holes. (Fig. 3.) This mask placed upon your color wheel will give you a Triad scheme, three-color harmony with great contrast.

Three Color Scheme: Analogous

For a very close harmony, make a mask with three holes, one alongside another, like yellow-green, green blue-green. (Fig. 4.).

Three Color Scheme: Split Complements

Another three color scheme may be obtained by cutting a mask on the points of a triangle, drawn from any color to the two colors on each side of a complement. (Fig. 4.).

With these masks you have a means of choosing two, three or four colors, to enable you to select the proper colored cards to combine, and the right colors to paint with on any colored cards.

How to Use Show Card Colors With Speedball Pens

1. Show card colors may be used with any style Speedball Pen.
2. See to it that your color is thin enough to flow from the pen, yet thick enough to completely cover. If too thick, dilute it with a little water.
3. Be careful to drain the pen before using it, though it will be necessary for you to carry more paint in your pen than you do India ink.
4. Do not press on the pen very hard, as the paint flows more slowly than the ink.
5. Wash out your pen frequently in clear water, as the dried paint tends to clog the pen.
6. Apply all the other rules for pen handling

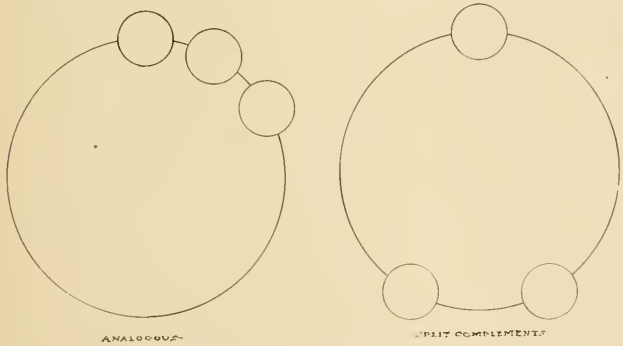


Fig. 4. A—Mask of the three related colors.
B—Mask of a color and two contrasts.

LEARN to Draw Write

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The Private Business School of Yesterday, Today and Tomorrow

By DR. J. L. HARMAN

President Bowling Green Business University, Bowling Green, Kentucky

(Delivered at Dallas, Texas, at the Third Annual Convention of the Southwestern Private Commercial Schools' Association)

Gentlemen:

It would be using idle words for me to tell you how much I have always enjoyed the delightful spirit of these sessions. I attend associations of various kinds at many places, but somehow you honor me here, and that is very appealing to me.

Your President was kind enough to ask me to take a shot at anything and everything this afternoon. The first thing I am going to mention is this: I attend educational meetings from the N. E. A. on down, and I don't think I have ever heard a Ph.D. in the land of research, where they are all high-brows, do any better work than Mr. Miracle this afternoon in the matter of "Advertising." Nearly every sentence he read had a truth in it. He was not talking—he was giving us facts —and I believe if you and I should take that document that he has worked up, we might be able to save some money on some of our loose expenditures. On the other hand, we may be able to make some money. I congratulate Mr. Miracle upon this piece of work that he has done.

As he was giving that, I thought of different divisions of people. Suppose we had in here this afternoon one hundred of the leading bankers in America listening to our deliberations, and then suppose we had a hundred city superintendents and presidents and deans and registrars of colleges. What would be their attitude toward us? Would they be very pleased with what we have done today? Would those men leave here and say, "Those private school men have a tremendous idea of business. They know where they are going. They know more about the field than we do." Would they say this, or not? I thought while Mr. Miracle was speaking that we would be very pleased to have them sit in and listen to what he was saying, because he was giving facts. I haven't the slightest idea, not the slightest idea, how he is appropriating these facts, nor the spirit of the school, nor the spirit of the man. I am talking purely from what he gave us here today on paper.

I have heard different speakers say we ought to beguile the school men in believing us. That probably was not the exact language, but you have continuously said that you ought to have the respect and confidence of school men. With that I heartily agree, and yet at the same time I have heard you say, inconsistent though it is, "We have no interest in working our standards to conform to theirs." Gentlemen, may I ask you how it is going to be possible for us to covet the good will and respect of business men and school men, and at the same time have no particular respect for what these business men and school men think of us, or of the courses we offer, or the way that we offer them? Personally, I am very eager to have the good opinion of school men. I am exceedingly eager to have the good opinion of business men. Selfishly, I am eager for that, because I think it will mean more money for me. Professionally, I am eager for that, because I am an educator, or supposed to be. In the realm of experience as man to man, I am eager for that very situation to obtain.

I am sometimes doubting whether or not you and I, who are teaching business, differentiate between office education and business education. How long since you read a book on the Bigness of Business? Where are the bounds of commerce? Why, since the day that old Abram wandered over the plains of Mamre down to this time with the skyscrapers in Dallas, business has been the chief occupation of man. Business, probably, has engaged the thought of man more than any other one thing, unless it is religion. It is a universal thing. We live in it; we breathe through it; we act upon it and we act by it. Business, instead of being a sordid, selfish thing, ought to be looked upon here in our country, the premier country of all times, as the great, outstanding, useful occupation of man. Then apologize because you are in commerce? No! Not to every missionary on the face of the earth would I apologize. Apologize because you are teaching people how to make money and how to transact business? No! Not before every Catholic Conference, or Methodist Conference, or Baptist Association, or Presbyterian on this earth, would I apologize for that, because without business, they would not exist. It would be utterly impossible for them to exist.

You and I, Ladies and Gentlemen, are engaged, as I conceive it, in a very high and holy thing, and the only time when it drops below that high standard, is when you and I drop with it. That is all. It is not the business that is dropping, it is the way it is conducted and not otherwise. When a young man or a young woman comes into our school, my opinion is, that the finished lesson is not necessarily the job objective, as important as that is. Again, I have no apology to make to anybody for teaching young people to make a living and to get work to do. I believe that we should teach them that getting a business education is getting a knowledge of business so that we can live in it, and move in it, and not be ignoramuses here in the greatest commercial country of all time.

Here are two sides. Here is a business education. You are teaching that man stenography—purely stenography —and you are not giving him a business education. That has been my field all my life; my major teaching has been in that field. You are not giving him a business education, you are giving him an office education in the hope that he can take that and with it make a living, and ultimately build into it some experiences, and drift on into business. You give a man a course in bookkeeping. What are you doing? You are not giving him a knowledge of business necessarily; you are teaching him to record acts that have been performed by men who understand business. That is the difference. Now that is highly essential, gentlemen, but it is not necessarily business education. Many good stenographers would be lost in a deal; many good stenographers do not know what tariff means; many extraordinary bookkeepers could not compute the interest in some intricate proposition.

Then we come into the realm of business transportation, commercial geography, economics, tariff, the relationship of man to each other in their intricate commercial transactions, banking, and all of these things. Do you understand how it is possible for a man to live to be grown and not know how to count, and yet I had an old neighbor, when I was a boy, who could not count to a hundred, and he was eighty years old. Do you see how it is possible for a man to live to be grown, and not know how to count our ordinary American money, the coin of the realm? And yet, now and then, you will find one who doesn't know that. Do you see how it is possible for an American citizen to grow into maturity, and not have to come into contact with commerce in some sort of form? It is utterly impossible. So I am saying to you, that getting a business education for the sake of the education itself, is a very high and exalted ideal toward which you and I ought to strive when we are teaching those young people. Getting an education in college is a high ideal in itself. It does not necessarily prepare a man to make a living, or

for future life, but it helps him while he is doing it.

I want to ask you, gentlemen, have you ever been happier in your life than when you were a boy in school? I went to an old school house out in the country. It had only one room, and half log. Why, gentlemen, I can see Minnie Johnson, and Mattie Walker, and David Moore, and Martin Moore, and Helen, and all the others; I can see the big, red apples they brought me, and I can smell the peaches; I can hear the old farmers pronouncing the words in the spelling matches, and I can see us taking the prizes and walking away greater than he that taketh a city. I understand all of that. Gentlemen, I have never had a happier day than I was having then. I was a citizen then; I was living then; and that is what school is for—to teach people to live after they get their education.

What a wonderful thing it is for that young gentleman to have the ability to analyze the proposition he has submitted to us here today. It must be a satisfaction, a selfish satisfaction.

Now, gentlemen, there is something fine in selfishness; there is something better in selfishness than altruism. I will illustrate it. I leave my watch lying there and walk away, and directly Mr. Meadows comes along and sees that watch and he decides he will take it. He slips it into his pocket, looks around, and starts down the street. Directly he says, "That isn't treating Mr. Harman right. He worked for it; he needs it and I am not going to treat my friend that way." He slips up here and puts the watch down and he is gone again. And then, after a while Mr. Ragland sees the watch. He says: "I am that much ahead," and he puts it into his pocket and after a while he says: "That will ruin me if I take that watch. It will be a stain forever upon my character if I take that watch, I can't afford it." He slips back and puts the watch down again. Which of the two men was more nearly honest; the one who did it for Harman or the one who did it for his own sake? The latter. There is a selfishness, ladies and gentlemen, in education that is a high and holy selfishness, and I am telling you, when you are teaching young men and women, teach them infinitely more than just getting the money or getting a position. You should teach them how to operate, how to make all the procedures here in this very complex situation of ours, and which is getting infinitely more complex as we go along.

Things are changing rapidly; things are changed since Betsie died. If I were as old and bald headed as you are (referring to one of the delegates) I don't know that I would get so far away from home. You were telling about your experiences in your early days in educational activities, and then these three old duffers stood up and said for forty years they have been in business college work. You don't look like it. But, gentlemen, hasn't there been a tremendous change in that time? What brought it about? We have got the chain stores now. At least, we had when I left home, unless Mr. Henderson has put them out of business.

Gentlemen, we are living now in a commercial age. Last year a book was issued entitled, "Whither Mankind," written by such men as John Dewey and the greatest scholars and philosophers and ministers of this present day, and all built around the one idea of this Machine Age. Now what is going to happen in this Machine Age? One of three things may happen. We may build up here a Frankenstein Man that will go stalking about over the country and we can't stop him. Second, we are going too far in science, the few are, and building so rapidly for the masses that the masses are not keeping up. That may be one of the things that is causing the restlessness in this country today.

I am not yet thoroughly adjusted to my automobile. I lose my head—get out of the way, I am coming down the road. I am not accustomed to the picture show. I go and sit down and see the same old fellow make love to the same old sweetheart, and grab the same old bankroll, and see the same old bandit, and I get excited over that thing. I am not thoroughly adjusted to that. But when you add to the automobile and the picture show the X-Ray machine and the flying machine and the radio and the multigraph and the mimeograph and the neostyle, and a thousand other things that science has handed out to you and me, then you and I are not able to keep up with what science and the Machine Age has done for us. Until we begin to adjust ourselves to that we may have some tremendous difficulties.

Again, this Machine Age may make life too easy for us. We have got almost fool proof cars. Everything is being made so safe for you and for me that we do not have to exercise ourselves at all. When I was a child old man Bob Moore and William Hayden Thomas, whose nickname was Bill Thomas, rode on horses all the way from Allentown, Kentucky, to Dallas, Texas. They taught school in a one room school house, and finally old Bob Moore became homesick. He got on his horse and said, "Goodbye, Bill, I am going back." And he went back. Bill Thomas stayed and built the first skyscraper that was ever built in Dallas, it stands over here (indicating with his hand). Old man Moore went back and built a skyscraping family in Kentucky, twelve children.

Let me tell you, gentlemen, it took a thousand times more courage and thought and endurance and time and good sense for those men to come to Dallas than it took forJ. L. Harman to leave that same community the other day and come.

I am getting ready to leave now, Mr. Ragland's son, or son-in-law, said, "Don't get panicky, the car will be out here and we will take you to the station." I walked up to the desk a while ago and said, "Make a reservation to Bowling Green, Kentucky." It's already made. I walk down to the station, they open the door and I walk up the stairs. A Red Cap grabs my bags and takes them anyhow. He pushes me right onto the train and says to me, "Here's your seat." They come through and sound the gong and then say, "First call for dinner." And then they repeat it a second time and a third time—they are giving three warnings to come on and eat if you have any sense. And then they say, "Look out, watch your step." I walk in and eat dinner. They turn the cover down for me, turn on the light for me. In the morning the porter comes and shakes, shakes, shakes, and says, "It's time to get up and dress, we're at Memphis. Watch your step; look out, be careful!" They take my bags out and again I go on to Bowling Green. They help me off the train. My wife is there. "My dear, are you all right? Watch your step!" She gets me in the car and I go home without one thought of the process. What has done all that? This scientific age backed by these great commercial activities have made my life almost fool proof, and I don't have to exercise my mind in order to get back home as old Bob Moore and Bill Thomas had to exercise their minds to come to Dallas in those early days.

What is my point? That old iconoclastic dean of England said not long ago that the human race was going to destroy itself by trying to live on flowery beds of ease. You and I used to sing that old song back in the protracted meetings, didn't we? Now, gentlemen, there is a danger in this scientific day, but I must not dwell upon those things.

Business is not a game. Business is a scientific profession, gentlemen, as I understand it. Have we ever produced a premier business school man? If we have I have never seen him. Have we ever produced a premier business school? No, sir, we have only played at the garment of the thing. You ought to be ashamed of yourself (pointing to Mr. Hill of Hill's Business College). You are running that little foolish school in Oklahoma City and calling it a business college. And there is Mr. Ragland strutting around up there on the corner calling his school a business college. There are no business colleges—never has been one yet. (Question asked by Mr. Hill, "How about Bowling Green"?).

Gentlemen, listen to me a minute. If my first statement was correct that business is the greatest activity of mankind, the greatest interest of mankind, if it is correct, why should it not follow that the greatest school yet to be built upon this earth will be a business school somewhere? If that does not happen my first statement is not correct. Then what will

(Continued on Page 28)

A FORGERY CASE

By W. A. WEAVER
Box 4245, Dallas, Texas

Some years ago a young man on a farm inherited $10,000 which he desired to save, realizing that some day with a family he would need money.

He looked around for some good investment through which he might be able to double his money. He considered several propositions. At one time he was ready to go into the oil business, but an old friend advised against it. Instead he advised that 4% was best, because it was safe in a savings bank. This young man accordingly went to a nearby city and deposited his $10,000 in a savings bank. As fast as he could he added to his savings little by little and drew out as few dollars as possible.

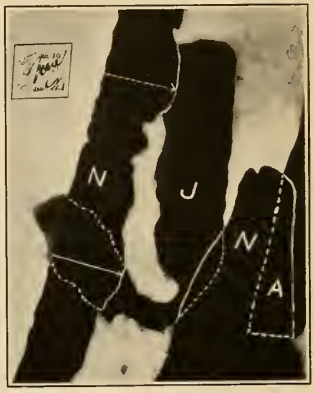
After five years he contracted for a large farm. When he went to the

W. A. Weaver, the handwriting expert, Box 4245, Dallas, Texas, photographed as he appears in court proving his statements in regard to forgeries.

bank to draw out money to pay for this farm he received a very great surprise, for he had only about $300 in the bank when he should have had $13,400. The banker explained to him that he had drawn the money out and that a new bank book had been issued three years previous. The young man argued that he had not received a new book, but the banker stated that they had proof that he had received a new book and that he had drawn out all but $300.80.

The young man put the matter in the hands of an attorney who called in W. A. Weaver, the Handwriting Expert of Dallas, Texas. The decision in the case rested entirely upon determining whether or not the word "New" was written first or whether the word "January" was stamped on with a rubber stamp before the word "New" was written. Mr. Weaver found that the word "New" which was supposed to have been written three years earlier had run into the word "January" where the "N" crossed. Mr. Weaver found that in writing the word 'New" that the ink had spread over into the "J." It was proven that the word "January" was stamped on before the word "New" was written. Otherwise, the ink in writing the word "New" would not have run as it did. The young man won the case and received his money.

Examine the accompanying illustration No. 1. In the small illustration in upper left-hand corner is the entire word "New" and the stamped word, "January." The other part of the illustration shows an enlargement of the part of the down stroke of the capital "N" and the stamped "J." You will notice that the ink has spread at two places where the "N" came in contact with the 'J."



Study small illustration in upper left corner. Below is an enlargement of part of it. The "N" in New is marked N, the "J" in Jan. J, and the "a" in Jan. A. The different widths of lines are convincing.

"MR. MEADOWS SAYS"

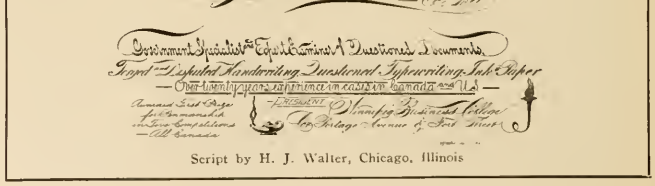
By GEORGE A. MEADOWS
Meadows-Draughon Business College, Shreveport, La.

ETHICS

Of all the people who should be ethical in their every-day lives—in all of their dealings—it is the private commercial teacher, and, more especially, the private commercial school owner or manager. It is OUR business to TEACH business, and a part of those teachings should be to impress upon our students and, in fact, on all with whom we come in contact, the importance of dealing HONESTLY and FAIRLY and of practicing high IDEALS.

Among the MOST important things we should practice and teach our pupils, and those with whom we are associated, is to maintain an open mind, take a broad view of matters, and, above all, refrain from unjustly criticising or "knocking" other schools. To indulge in the latter not only leaves a bad impression but it invariably reacts unfavorably on ourselves.

Another important thing to impress upon our students and associates is the importance of carrying out, to the letter, any contracts which we make, regardless of the consequences. One's reputation should be his greatest **asset.** Let your "word be as good as your bond." We can ALL teach more by EXAMPLE than we can by "preaching." Let us so live and conduct ourselves that our students and associates will naturally be imbued with the idea and desire to be a better man or woman and a more useful citizen.



Script by H. J. Walter, Chicago, Illinois

10th Annual Convention
Virginia Commercial Teachers' Association

The association held its 10th meeting Nov. 27 in Richmond with an attendance of forty-eight. Commercial work in Virginia is becoming better organized and standardized. This comparatively new field is being brought into closer relationship with the community. Great stride has been made. They have added to the dreams of a generation ago the "three C's," **character, culture** and **citizenship.**

Some interesting talks were given at the 1930 meeting from which we quote:

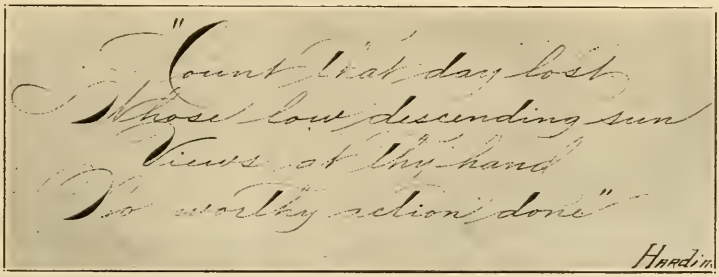
"Commercial education is a growth as well as a profession. Commercial education is a profession of nobility as well as a necessity. Nobody can be properly equipped for a commercial career without a good academic education which should be combined with training in habits of punctuality, method of observation and the art of working with other people."—Dr. Raymond B. Pinchbeck, Professor of Business Administration, University of Richmond.

"A state program for commercial education should begin with local studies of the needs and general business information and initial employment and professional opportunities in the offices and stores and related fields. Further, no one can intelligently select commercial teaching as an occupation without a knowledge of the opportunities and requirements of that occupation and without a knowledge of the training facilities. Education should be given sufficient administrative attention and the necessity and need of city and state directors of commercial work should be stressed."—Mr. J. O. Malott, Specialist in Commercial Education, United States Department of Interior Bureau of Education, Washington, D. C.

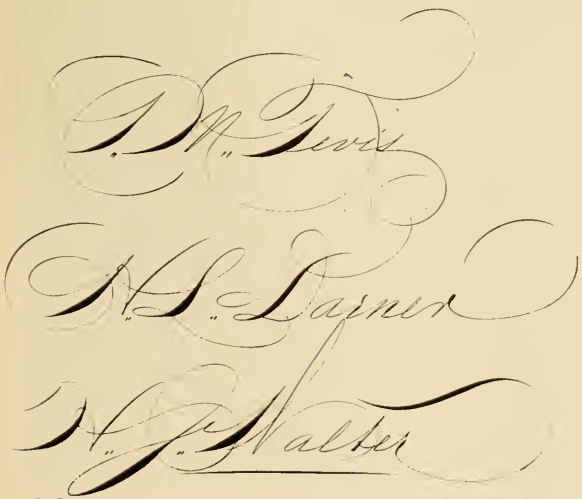
"Travel is good for commercial teachers for travel is broadening. Travel revives interest in literature, history, art and music that we are so apt to lose in the monotonous round of daily planning, teaching and grading. It is good to be a commercial teacher in the good old U. S. A."—Miss Alice Wakefield, Associate Professor of Commercial Education, State Teachers' College, Fredericksburg, Va.

Officers for 1931

E. F. Burmahln, President, E. C. Glass Senior High School, Lynchburg, Va.; Jennie Daughetry, Vice-President, Maury Senior High School, Norfolk, Va.; Erma Lee Porter, Secretary, E. C. Glass Senior High School, Lynchburg, Va.; Annie S. Truitt, Treasurer, John Marshall High School, Richmond, Va.



The above specimen was written by Jesse Hardin of Lola, Kentucky, who desires to exchange specimens with other penmen. Mr. Hardin is to be complimented on the work he is doing.



J. C. Duncan, who wrote the above, teaches in McCann School of Business, Reading, Pa.

Mr. J. A. Savage, supervisor of handwriting, Omaha, Nebr., was elected Secretary-Treasurer of the Nabraska State Teachers' Association.

R. F. Marshall, Supervisor of Handwriting in the Public Schools of Altoona, Pa., also directs the Altoona Evening School which has an enrollment in excess of 1600 students. Mr. Marshall has been doing this work for the past two years and according to the "Evening School News," published by the Altoona Evening School, Mr. Marshall is meeting with much success. In addition to all of this, Mr. Marshall has been taking work toward a degree which he recently secured. He also does engrossing on the side. Mr. Marshall is a native of Ohio. His home is in Cambridge, Ohio. He is a fine penman and a good fellow.

F. W. TAMBLYN

— By —

CHARLES R. McCANN, Reading, Pa.

Missouri has been noted for many famous things in the history of our nation but the subject of this sketch has the honor of being one of the first to establish a correspondence school in Penmanship in the United States. He founded this school in 1894 and has been showing us ever since the importance of its need.

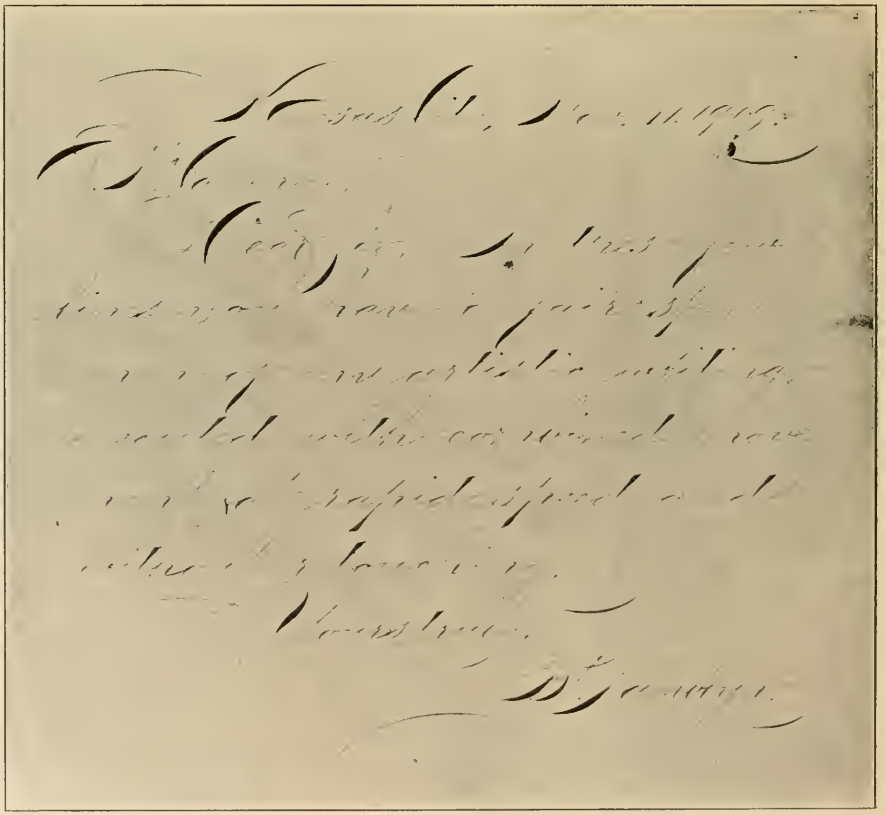
In the beginning his critics said, "We are from Missouri, show us." This did not deter Mr. Tamblyn, for he replied, "I'm the fellow who invented that slogan."

He was just like any other boy that goes to school today, but when he reached the age of eleven, an itinerant penman happened to be in the neighborhood. The flourishes and scrolls attracted his attention. He resolved to become an expert penman during his spare hours—and they were few because he lived on a farm. Any boy who has ever lived on a farm will know that when he thinks his work is done there is always some little errand to run or something that no one else wants to do—"Let sonny do it." About the only time he could practice was on Sunday and rainy weather.

After finishing high school at Paoli, Kansas, he left for Sedalia, Missouri, to attend Central Business College, which is the natural thing for any boy or girl to do after being graduated at the high school. It is still being done by thousands of high school graduates and it will be done in the years to come.

When he had nearly finished his course, he was offered a position addressing envelopes by the Business College. He wrote ten to twelve hours every day addressing envelopes to prospective students. It was the very best practice that he could get because if a person ever wants to learn to write—he must write, write, write. One may look at beautiful penmanship from now until doomsday, but in order to attain perfection, he must write and then write some more.

In almost any line of endeavor, one must participate and spend hours and days in securing perfection. Our great Lincoln didn't need anyone to tell him that he could get an education without the aid of the midnight oil which happened to be a fireplace. No, my dear friends, no one ever got anywhere without first striving ceaselessly for years and years. It does not just come to people. We must go out after what we are trying to get. One could look



Written by F. W. Tamblyn, Kansas City, Mo.

at the late Mathewson from time immemorial and watch him pitch baseball, but would Lefty Grove ever have attained perfection if he had just watched him?

We all need some hard bumps to wake us up once in a while so we can take a personal inventory of ourselves. Young Tamblyn greatly improved his penmanship at the end of the 40,000 addresses. In fact, the owner of the school was so well pleased with his work that he was hired to teach penmanship in the Central Business College. After five years, he went to Southwestern Business College in St. Louis. Later on he went to Kansas City to work for Mr. G. W. Brown, proprietor of the famous Chain Schools, where he stayed for sixteen years.

About this time he conceived the idea that there could be a course taught by mail. In 1894, he enrolled his first pupil, and has been at it ever since. He has students from over all the world and the name of Tamblyn is known far and wide.

Mr. Tamblyn has lettered the names of the graduates of Kansas City Schools for thirty years. He has written copies for authors of penmanship in foreign countries.

Not so long ago a Business School would not think of operating without the services of a man who could swing the pen. However, sad as it may be, in most schools today it is a neglected department. My hat is off to the school board who shows foresight enough to have a supervisor of penmanship on its staff of teachers. The small country schools sometimes are just as bad in this respect as their larger sister cities. No one is expected to become an expert penman, but EVERYONE should be able to write a legibile hand so that it is translated with ease. There is nothing more distasteful than to return a letter for a translation of the signature. Whenever I see a name typewritten below the signature, it shows me that the manager of the department does not know how to write his name legibly.

He was not a good writer at the beginning. The art of being a good writer came to him and he just stuck to it until he became one of the finest penmen in the country. What is true of penmanship may also be true of anything else in life. We can do anything we want to, if we will only go out after it and work hard enough to get it.

F. W. TAMBLYN

Taken some time ago. He is even better looking today.

Mr. Tamblyn virtually did not receive further instruction than the twenty lessons given him by the itinerant penman away back in the country at the age of eleven years. He is still teaching but not so hard as he did when he first started forty years ago. He wrote me just recently that he had returned from a 4,000 mile trip in his auto which included Philadelphia — looked over the Liberty Bell that was cracked when Chief Justice Marshall died. Thence to many other points of interest; New York City, where he looked up at the tall buildings; then on up the Hudson which is filled with so much interest to those who view its scenes for the first time; and on to visit our Candian friends before he left for his home.

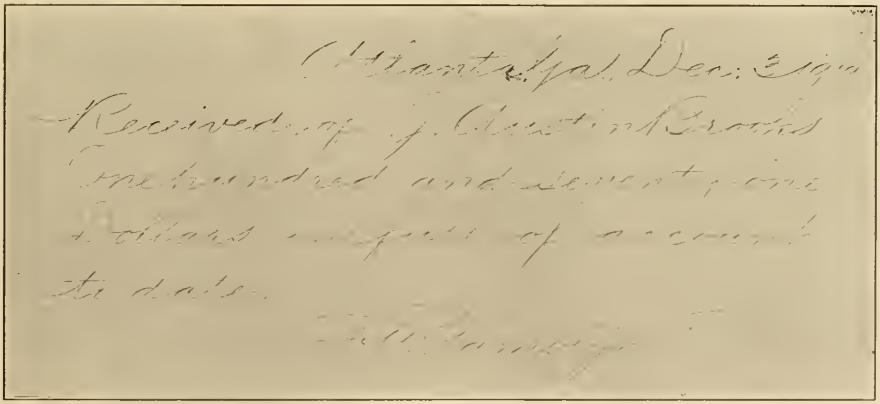
Tamblyn could have made a name for himself in several other professions if he had so chosen. The reason is that he would have plugged until he saw the thing through. So many of us—and I include the old folks in this —start like a house afire but when the end is near—not many are to be found still plugging away.

May this little article inspire some other boy to do as F. W. Tamblyn has done. It can be done but it takes patience and a whole lot of plugging to do it. How about it? It is a challenge I have offered.

FAITHFUL SERVICE

Mr. McCann has written about Mr. Tamblyn so interestingly that it is difficult for us to add much. However, we want to express our admiration for Mr. Tamblyn, both as a penman and as a man. This reputation has been gained by years of faithful, honest service. In all the years of our business acquaintance we have never heard a single complaint—all has been praise.

Long may F. W. Tamblyn live to enjoy the fruits of his labor and to inspire the youth of our land with his mighty pen.—Editor.



Some of Mr. Tamblyn's business writing.

PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

SUPPLEMENTARY WRITING

It cannot be said too often that the wise teacher will base her writing instruction on a text of some sort. If she is teaching the sixth grade, for instance, it is her duty to see that every pupil in her class is supplied with a compendium. She must point out to her principal or to her superintendent the vital need of her pupils being supplied with texts. It is evident that the child who studies arithmetic needs an arithmetic, and the child who studies geography must have a geography. No one will seriously dispute these statements. In spite of these plain facts, however, many teachers are content to teach penmanship without books or manuals. They try to give all the necessary instruction by their use of the blackboard. The blackboard is a fine and useful thing. Many teachers do not use it enough, but it is not the alpha and omega so far as writing equipment is concerned. It is just one of the things needed for efficient instruction.

I have said all the above things so that my readers may know that I believe in writing texts and the wide use of writing texts. Surely this will prevent my being misunderstood in the paragraphs which follow. I do not want any teacher to think I am talking about basic methods of teaching writing when I am talking about supplementary practice drills.

You cannot train an athlete to run rapidly and easily, if you require him to stop 25 or 30 times while running 30 yards. That is easy to see. Then why can't we see that single word drills, in which the pupil writes the same word over and over, cannot and does not train pupils to write muscular movement while writing sentences, paragraphs and whole pages. The single word and the single sentence have their place, and a very important one, too, in penmanship drills, but other kinds of writing are necessary to establish a movement that carries over into **all** writing.

There is no reason, to my mind, why a seventh or eighth grade pupil cannot **write readily** what he can **read readily.** This being true, let's give him some practice that will enable him to do that. Take the manual which we use, for instance. On page 9 of this manual you will find these words: "Fifteen words of average length a minute is a good speed to practice. It is not so fast but one can observe and criticize and direct his pen at the same time. It is fast enough to secure the right movement, the right touch of the pen to the paper and graceful forms. The rates of speed given in the manual are average rates. If the pupil is slightly above or below this average the teacher should use her discretion whether or not to urge him to speed up or slow down, depending upon how far above or below the average his work may be."

In dealing with a selection of this kind I would have the pupils read it with me. I would have several read it rapidly to the class. I would call attention to the difficult words so far as the spelling is concerned. I would have the pupil spell the words orally for a brief period of time. I would have them write the difficult words a number of times. After this, I would read the entire selection and would have them write it rapidly with muscular movement. I would place a little check mark with chalk on the desks of all pupils who failed to write the selection with arm movement. It would be well to repeat the selection a number of times until practically all the members of the class could write it easily and rapidly.

Other matter should be selected from time to time that would require three, four and five minutes to write. This, to my mind, is the way to develop movement that will carry over into all work.

I do not believe that such a movement can be developed in any better way.

A few months ago in one of my articles I quoted the following words: "It is a good plan to have the teacher or someone else dictate matter to be written, as the shorthand teacher dictates to his class, to encourage free-flowing movement and speed. That which is written from dictation will more nearly represent the pupil's real writing. Try it!" I quote these words again for emphasis. The teacher who neglects to do the things pointed out here by the author fails to do all that she can do in developing real muscular movement writers.

Supplementary writing drills should be used in other grades besides the seventh and eighth. There is no reason why third graders should not do work of this kind. It is easy to get material for this sort of practice. For instance, I visited a third grade class the other day. After teaching a compendium lesson, I told the boys and girls that I wanted them to write a few sentences for me; that these sentences were not in their compendiums. "Write what I say to you," I said, "I am going to look out of the window for a minute and possibly I will have a story to tell you. Do not start to write any sentence of the story until I have finished the whole sentence." After looking for a minute, I said, "Ready to write. Write what I say to you. Listen." And this is the way my dictation began: "It is rather cold today. There is some snow on the ground. I am glad that the snow is not very deep. I like to see the snow. I hope we shall have some snow on Thanksgiving day. Thanksgiving will soon be here. Some of us will have turkey on Thanksgiving."

The average third or fourth grade child will have no trouble whatever in writing these sentences. The words used are a part of his vocabulary.

At thanksgiving time all children of the second grade and above learn to write the word "Thanksgiving."

This kind of a lesson is interesting to them. Little people can easily be trained to write such lessons with muscular movement. Such work teaches them that writing is merely "talking with a pen," and that just as you could tell me that story quickly with spoken words that they, too, can tell me the story quickly with a pen. **The child must be trained to write quickly without seeing a copy of the word or sentence that he writes.**

Your readers, your language texts, your histories and your geographies furnish fine supplementary writing material, if this material is chosen wisely. Dictate matters that is interesting as well as instructive. By doing this, you are correlating reading, language, history and geography with handwriting. Your departmental teachers of these subjects will be interested in what you are doing. Your superintendent will see that you are resourceful, and that you are not a narrow formalist. You will not be accused of having a "one-track mind."

In my February article I shall deal with first grade writing. I shall illustrate the discussion with cuts that will show what little people can accomplish within a few short months, if they are wisely directed.

Write for book, "How to Become a Good Penman," and beautiful specimens. FREE. Your name on card if you enclose stamp. F. W. TAMBLYN, 406 Ridge Bldg., Kansas City, Mo.

Diplomas & Cards
D. L. Shuman
Teachers College
West Chester, Pa.

ORNAMENTAL PENMANSHIP

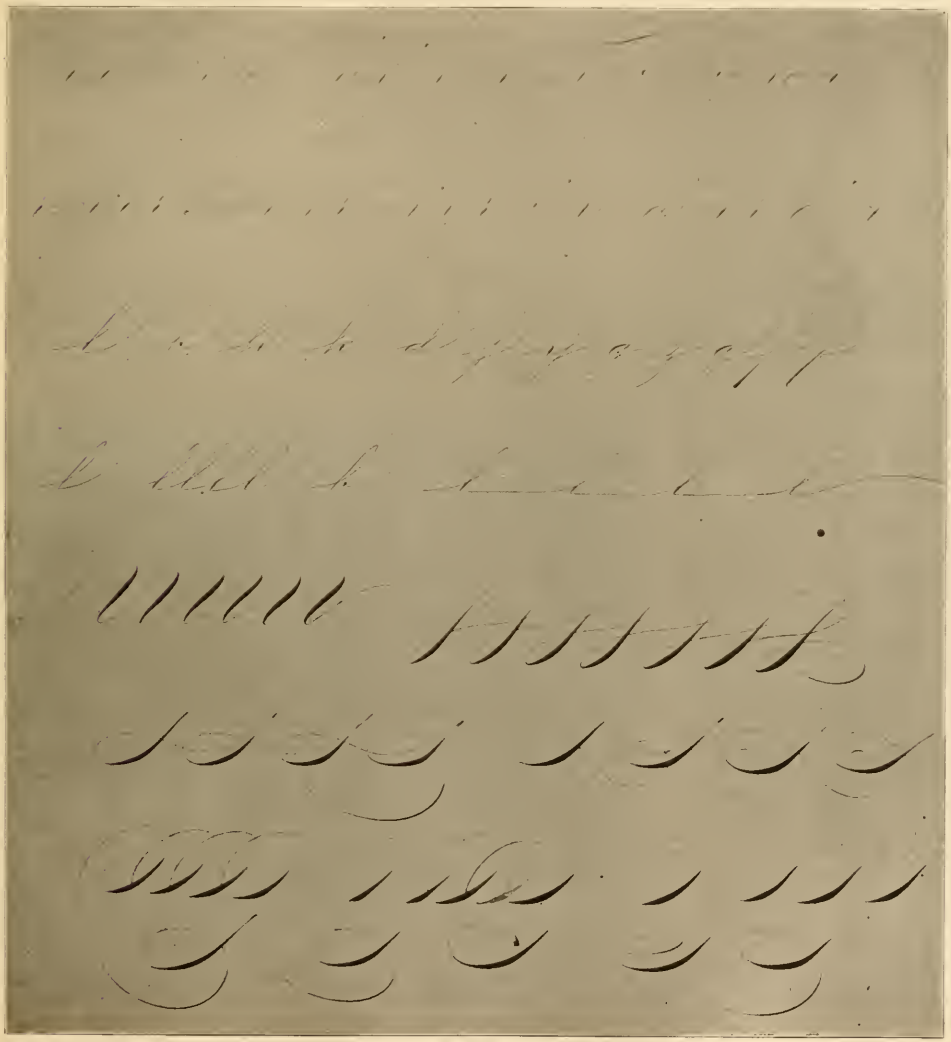
By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

This month we haxe nearly all of the small letters. First of all, practice faithfully on the minimum or one space letters. Practice the simple words, striving for a light touch and snappy shades. Remember that contrast makes penmanship beautiful. Therefore, watch your shades as well as your hair lines.

Loop letters need constant practice. They are excellent for one to work upon when getting in trim for they make one try a little harder than some of the other letters. Success in penmanship depends upon your ability to learn to try hard. The average student does not put in as much effort, does not concentrate as much as he should. That is the difference between a fine penman and a poor penman.

The exercises at the bottom of this lesson will enable you to get a lighter touch and a snappier shade. Some of these exercises may be difficult for you but they are worth mastering. Work on them before trying the capitals and see how much vim it will put into your work.



President's Monthly Letter

Newark, N. J., Jan. 2, 1931.

To Teachers and Supervisors:

The officers, committees and state chairmen are off to a fine start with their plans for the 1931 meeting in Cincinnati. The program is complete and every committee is engaged in speeding up the interest that is necessary to make the convention the biggest in its history.

The success of the N. A. P. T. S. rests at this time upon two factors, namely, enrollment of teachers and supervisors and attendance at the convention. The goal set for membership is 2,000; for attendance, 300. These figures should be reached if everyone "does his bit," and at this time I know that all departments are striving to accomplish both aims.

The Advisory Committee of which Mrs. Elizabeth Landon of Binghamton is chairman, has completed every arrangement for one of the most interesting and practical features that has ever been attempted. Her committee is sponsoring a penmanship contest for teachers which no doubt will bring "into the open" the finest penmen that this country can produce. Only teachers are qualified to enter, and as the theme of the convention is "the teacher and her problems," this contest should be of interest to all. The judges are penmen of outstanding ability and judgment. They are Mr. Francis B. Courtney of Detroit, Mr. E. C. Mills of Rochester, and Mr. C. C. Lister of Brooklyn. No finer selection could possibly have been made.

The list of state chairmen who have been selected, appears in this number of the Business Educator. All teachers interested in the contest should immediately enroll through their state chairman, but in case no chairman has been named, they should enroll with Mr. Traddens W. Emblen, 105 Evergreen Avenue, Elmira, New York. As soon as the names are received by him, he will send them to Mrs. Landon, who in turn will supply each teacher with **two** copies of the contest material. This gives each teacher **two** trial sheets so that she may enter the **better.** The enrollment fee for teachers is one dollar, which entitles her to a copy of the 1931 Year Book which is a report of the proceedings of the convention.

Several prizes will be awarded to the successful contestants. The finest teacher penman will receive a loving cup. Other awards will be three gold medals, three silver medals, three bronze medals, and twenty-five honorable mention certificates. All winners will have their papers displayed at the convention and their names will appear in the 1931 Year Book.

Mr. Barnett, chairman of exhibits, writes me that Mr. Horace G. Healey is planning to send some of his choicest scrap books to the convention, and also a little souvenir for each one present at the convention.

Every month my letter will contain news of the activities and results of the committees.

At this time, I wish to thank again, all members who are unselfishly giving their services to the cause of good handwriting. Our united efforts can do great things. Cordially yours,

Raymond C. Goodfellow,
President—N. A. P. T. S.

LIST OF STATE MEMBERSHIP CHAIRMEN—NOV. 21, 1930

Alabama
Mary Poore, Supervisor of Writing, Birmingham.

Arkansas
Ollie Kavanaugh, 523 East Hillsboro, El Dorado.

California
Mrs. Leta Hiles, Supervisor of Writing, Long Beach.

Colorado
Otella F. Kinchell, Supervisor of Writing, Fort Collins.

Connecticut
Martha H. Brisson, Supervisor of Writing, Hartford.

Florida
Beulah Dalton, Supervisor of Writing, Jacksonville.

Georgia
Sarah Stone Taylor, Supervisor of Writing, Macon.

Illinois
Thursa E. Lux, Supervisor of Writing, Decatur.

Indiana
J. H. Bachtenkircher, 715 Brown Street, LaFayette.

Iowa
Florence Beverly, Supervisor of Writing, Waterloo.

Michigan
George A. Race, Supervisor of Writing, Bay City.

Missouri
Sylvia Jones, Supervisor of Writing, Carthage.

Nebraska
Fay Gordon, Supervisor, Norfolk.

New Jersey
Charlotte E. Barton, Assistant Supervisor of Writing, Newark.

New York
A. Lucilla McCalmont, Supervisor of Writing, Utica.

Oklahoma
Bernice Sapenfield, 410 South Cincinnati Street, Tulsa.

Pennsylvania
Catharine P. Boyle, Supervisor of Writing, Philadelphia.

South Carolina
H. M. Hill, Supervisor of Writing, Columbia.

South Dakota
Mrs. Bessie Saure, Supervisor, Sioux Falls.

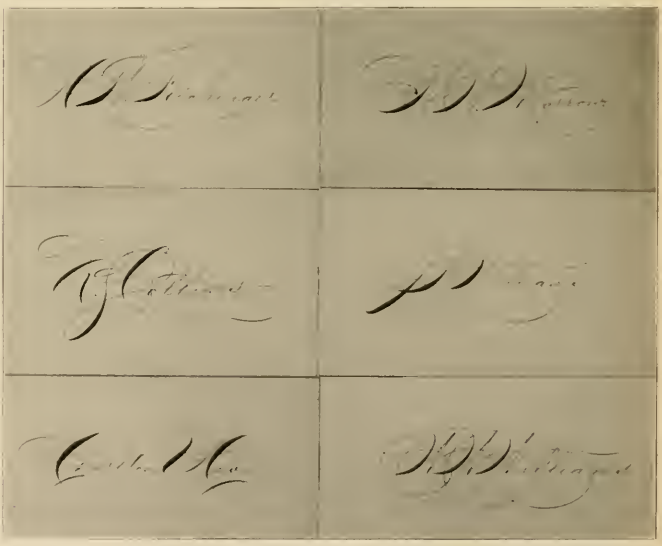
Tennessee
Zelia I. Rudisill, Supervisor of Writing, Memphis.

Montana
Nell Sommers, 917 Second Avenue, No., Great Falls.

Texas
Mary Sellers, Supervisor of Writing, Dallas.

Wyoming
Agnes Harvey, 1236 South Elm Street, Casper.

West Virginia
Maude Pamplin, Bluefield College, Bluefield.



Some very beautiful cards written by the late R. S. Collins, former penmanship instructor in the Peirce School, Philadelphia, Pa. We are indebted to Mr. M. J. Ryan, instructor in above school for these cards.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

Lesson No. 5

Study the letters by dissecting them into parts, in fact, the better you master the individual parts the easier the letters will be made.

In the "a" get the circular body part a little higher than the last part if you wish to have both parts look the same height. Strive for a uniform appearance between the curve down strokes and the straight down strokes. Up strokes are practically on the same slant as down strokes.

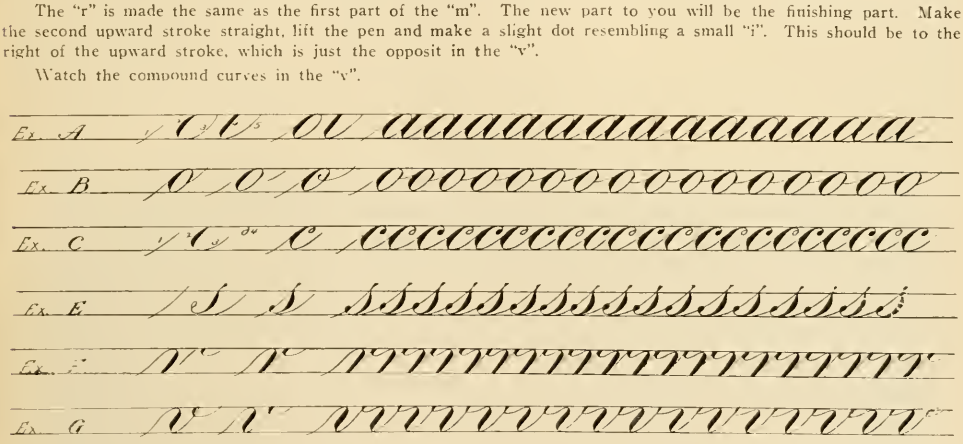
Get the top of the "o" as rounding as the bottom. The more symmetrical you can make the "o" the more beautiful it will look.

Get the dot on the "c" as thick as the shade. Keep the dot well up towards the head line to avoid a resemblance of small "e". Keep the top as rounding as the bottom. The down stroke of "c" is exactly the same as the down stroke of the "o".

The shade in the "s" is one of the most difficult, because of its peculiar shape and its individuality. Lift the pen at the top of the letter if it helps you in getting a better shaped shade. Put on just a little suggestion of a shade at the top of the letter. Get the finishing dot slightly up off the base line much like a comma reversed.

The "r" is made the same as the first part of the "m". The new part to you will be the finishing part. Make the second upward stroke straight, lift the pen and make a slight dot resembling a small "i". This should be to the right of the upward stroke, which is just the opposit in the "v".

Watch the compound curves in the "v".



ILLINOIS CONTEST

CARBONDALE, ILL.—The Illinois Penmanship Contest will hold its annual contest at Carbondale, Illinois, on March 12 and 13, 1931. The contest is put on each year in connection with the program of the Southern Illinois State Teachers' Association. The penmanship displays or entries attract thousands of persons during the two days of the association. Cups, banners, and medals or pins, will constitute the prizes to be awarded. One contest is provided for city systems, one for rural systems, and one for individual entries. The contestants write the handwriting at their schools or home and send it to Carbondale to be displayed and judged. Only grades 4, 5, 6, 7, and 8 are eligible. No particular writing system will be used as a basis for the contest, but rather it will be based on the quality and the legibility of the writing submitted.

The entry fees are small but the benefits are large. The whole purpose of the contest is to raise the standard of handwriting of Illinois. Every superintendent, principal, penmanship supervisor, and teacher should realize the great benefits to be derived and enter their school, grade or room.

Write for booklet containing information, rules, and entry blanks to **T. L. Bryant**, Contest Manager, Carbondale, Illinois.

Home Study Courses Why not complete your education, or earn a few additional credits by home study in a standard college or university? High School, Normal, Business, Engineering, Civil Service, and University courses now available. For full particulars, address
The U. E. Bureau, Inc.,
1012 High Long Bldg., Columbus, Ohio

Mr. N. Palmer Harmon is a new commercial teacher in the Albany Business College, Albany, N. Y.

Miss Constance Lynsky of Minnesota is a new bookkeeping instructor in the Burroughs Adding Machine School, Boston.

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Commencement Address to Graduating Class

Of the High School of Commerce, New York City

By HENRY WOLLMAN

I have often wondered why the graduation exercises of schools and colleges are called Commencements. I assume it is because it is presumed to be the commencement of the actual career of the graduates.

You are embarking on a wonderful journey on the sea of life—a marvelous adventure. You will have sunshine, but you also will have squalls and storms. Your ability to overcome the storms and squalls will depend on your skill and endurance as a mariner. In places where for the greater part of the year they have only sunshine, how the people pray for clouds and rain! When we have too much rain how we pray for sunshine! That's life!

What a glorious thing it is to have your career ahead of you with all the prospects for the joys of progress and of success even though you must realize that you will have disappointments. **Disappointments are** put there to keep us level-headed. We are so constituted and built that if we never had any set-backs no one could live with us. We must have some adversity so that we can appreciate prosperity. Let us hope that your troubles will be merely the "passing shadows of radiant days." No one however can promise that, but when troubles come, don't surrender, keep right on fighting for success, remembering that the sun is still shining behind the darkest clouds.

You who today are graduating from this renowned School of Commerce, are starting on the high road, at a very advantageous time, **for this is the business age.** Business and commerce have reached a very high plane. Business and commerce have become dignified vocations, or shall I say professions. If any better proof were required of this, I would call your attention to the fact that lawyer after lawyer, men of high standing in the legal profession, are leaving our ranks to engage in business and commerce. It would amaze you to see the list of lawyers who, after making a success in their own profession, have become the heads of banking, railroad, commercial and industrial corporations and institutions. **One would almost believe that the legal profession was the stepping stone to a business career.** The heads of nearly all the outstanding life insurance companies are lawyers, the heads of very many large banks, railroads, mercantile concerns and manufacturing companies are lawyers. These men that I refer to do not act as the legal counsel for the companies but are the active business heads. If business or commerce were not considered as high and dignified as any of the learned professions, these lawyers would not leave the practice of law to become business men.

Not so long ago in England, and it may be so yet but to a lesser extent, certain private schools would not accept as pupils the sons or daughters of what they called tradesmen—people engaged in any kind of business. Within the past five or six years two of England's foremost lawyers, King's Counsel, men who had been knighted as Lords, have become the presidents, or chairmen of the board, as they call them over there, of vast business corporations.

Ever since I can remember people have said there is no chance for young men now. That never was true, and it's less true today than it ever was. There is a greater chance for genuine young men in business right now than there ever was, that is, for the right sort of young men, but not for conceited chaps, nor those who are not real and genuine.

Think of any very big corporation or business of any kind that you have heard about and you will find that a large percentage of those highest in authority started at the very bottom. They were not waiting for somebody to back or favor them. They made good; they produced results; one promotion followed the other, not as a gift, but as a just and honest reward of merit.

Every important institution today is looking for the right sort of young men to infuse new and solendid fresh blood into the veins of their business. Those who will be in command twelve or fifteen years or twenty years from now will be those who start in now, probably at the bottom, many of whom are sitting before me—never sparing themselves, working constantly and incessantly with unselfish zeal for the betterment of the institution with which they are connected.

Some of you may not agree with me, but **I think it's a solendid thing not to be born rich.** Rich men's sons are handicapped in the race of life. Nearly all of the men who are outstanding in commerce, in the professions and in public life, were of what the world too often calls humble origin, and were not, as some would say, blessed with riches. **One of the greatest joys in life is measuring the distance** from the place from which one started to the higher and more exalted place that he has reached and attained. A friend of mine and I were fishing in a skiff on **the Rideau River in Canada.** We caught a large quantity of fish. When we neared the boat that we used as a houseboat, our guide threw all our fish but three or four back into the river. We vigorously remonstrated with him. He stolidly answered, "Your fun is 'ketchin' 'em, not 'eatin' 'em"—That tells the story.

The most alluring and exhilarating thing in life is not having, but achieving.

You who are graduating today while you have received the benefit of a superior education at an unusually excellent school, **must always feel that you are still going to school.** Read everything that you can that is worth while, study everything that will make you more proficient in your work and broaden your usefulness. Never let your thirst for knowledge be quenched. Keep right on so that every day will find you better equipped for the duties of the next day.

When I saw medals presented tonight to the worthy young victors, I was reminded of a medal given at a high school graduation some years ago, on which there was inscribed in Latin "Nosce teipsum," "Know Thyself." What practical—what splendid —what important advice that is!

Now, what are the elements of success? Ability. Unending energy and industry. Ability without industry lies fallow—it accomplishes nothing. Patience. It has been wisely said in Latin "Festina lente." "Hasten slowly." Perseverence. Integrity. Absolute fidelity and loyalty. Conscientiously striving to do everything one undertakes to do at least as well or possibly better than anyone else can do it.

Pretenders do not succeed in the long run. It's the real, the worthy persons that do succeed.

There is not nearly as large an element of chance in success as young people wish to believe. If you look around at the men who have attained prominence in any business or profession, you'll find it was not luck that got them where they are, **but deserved compensation for what they have done.**

Courage is a paramount requisite to big success. The coward and laggard never get there. It has been said that "he who fears to fail will never climb." A very successful lawyer in Chicago had printed on his letters in which he sent business to his correspondents, "Take chances but don't get caught holding a dangerous position too long." He was right. Don't be afraid to take a risk, but of course, you must prudently look before you leap.

Don't be deterred from doing what you feel you ought to do because you are afraid of making mistakes. Everybody makes mistakes, but you must not make the same mistake twice. **The mistakes of today should serve as the lessons for tomorrow.**

Don't get discouraged if things don't go just right at first or even for quite a while.

Beriah Wilkins, an early owner of The Washington Post, told the following to a party of ladies and gentlemen when we were on an outing with him. Mr. Wilkins has been elected to Congress four times in Ohio. There was one country editor in his Congressional district who supported him enthusiastically in each of his four campaigns. This man gave up

running his country paper and went to Washington. Mr. Wilkins had him employed on The Post. He received the regular salary that newspaper writers were getting in those days, which was not large. After some months the managing editor came to Mr. Wilkins and said, "I can't keep your friend. He is a lovable man, but he can't produce." Mr. Wilkins said, "On what have you tried him?" The managing editor enumerated all the different things like reporting the public departments, courts, Congress, writing editorials, etc. Then Mr. Wilkins said, "Is there anything left on which you haven't tried him?" The managing editor said, "I've tried him on everything but paragraphs, but that's really the hardest thing to do on a newspaper and it would be a joke to try him on that." Paragraphs are those short, snappy, attractive articles that in three or four lines often contain a page of sarcasm, wit, humor and wisdom. Mr. Wilkins said, "Try him on paragraphs; I cannot and will not let him be discharged." Mr. Wilkins' orders were obeyed. Within twelve or eighteen months that man became one of the most noted paragraphers in this country. He was offered $10,000 a year by a newspaper in New York, but he stayed with The Washington Post at a lucrative salary with permission to sell paragraphs to the New York paper.

The old motto, "If you don't succeed, try and try again," is just as good today as it was a hundred years ago. It has been wisely said, "A person should be satisfied to be dissatisfied and contented to be discontented." Never be thoroughly satisfied with yourself, for if you are, you will come to a stalemate, you will stand still and quit growing and growth is always the desideratum.

Law formerly was taught in law schools by the teacher stating the principles of law, but now it is taught by taking decided cases and letting the students evolve the principles of law that the cases involve. I am going to tell you an occurrence which illustrates some of the things that I have been trying to tell you and I want you to find the lessons that this occurrence teaches. When I was practicing in Kansas City, a friend of mine in Leavenworth, Kansas, my native city, wrote me that a worthy young girl about 19 or 20 whom I had known since she was a child, was coming to Kansas City to get a job which she needed to support herself, her mother and sister. I helped her get up an advertisement which was published in a daily newspaper. Some two or three days later, a stern, austere man who had charge of very important financial interests in Kansas City came to see me. He said that he read the advertisement and had asked the young lady to come to see him, which she did. He said that she looked like a serious girl, bent on succeeding, and had given me as her reference. She told him that she had graduated as a stenographer and bookkeeper and was an expert in both lines. I told him that I did not believe she was an expert in either line but that I was sure that she would soon develop and show the necessary skill, that I strongly advised him to take her and I would guarantee her fidelity, honesty and loyalty. He said he thought he would give her a trial. She must have been waiting around a corner in the hall, for she was in my office in less than a minute after he left. I told her what I had said, and she cried saying that I had done her an injustice, that she was an expert stenographer and bookkeeper. I told her that I was afraid if she started with her employer believing she was first-class and then she made some mistakes, he would probably let her go, and that I believed every person should do better than he or she promised. Then I said, "Marie, dry your tears, I think you'll get the job, and if you do, I want you to ket a key to the office and get there fifteen minutes or a half hour before anybody else and never leave until your work is done, even if you are kept there

(See Page 26)

Above is a page from an illuminated resolution prepared by Norman Tower of the Barnes Commercial College, Denver, Colorado.

PERSONALITY AND The Selection of Office Employees

LOUIS D. HUDDLESTON,
John Adams High School, Cleveland, Ohio

Are office employees selected today because they fit into the picture? Are they selected as furniture and furnishings are selected, because of their appearance? Of two girls of as near equal intelligence and ability as possible apply for the same position; the one gets it. Why? The Personnel Man says, "Because we like her looks." And that is the answer we get today. What is this quality called "looks?" It is Personality, spelled with a great big capital P.

If we should ask Office Managers and Personnel Directors the question: What is Personality? They would answer: Personality is something called "It." In other words, it is the physical make-up together with mental alertness which enables people to work with one another smoothly in an organization. Personality is that quality of either physical or mental charm that attracts one individual to another. Personality constitutes those qualities in an individual which produce individuality. Personality is the expression of individual character, taste, preference, ambition and caste; in general the expression of the process of the mind. Personality is a quality that can be cultivated but not standardized.

We, as teachers of the will-be seekers of office position in business tomorrow, must look beyond to see what goes to make up Personality. If we talk to Personnel Directors and those in similar positions we find that it is difficult to decide what qualities make Personality. Yet, after all is said and done, Health and Personal Appearance must take first place. Sterling Character must be present. And in that individual must be an agreeable disposition. And with that individual must be an attractive conversational ability. All of these bound together and cemented firmly with, an interior also, intelligence.

If Health and Personal Appearance are to occupy such a prominent place, then dress as a part of personal appearance must deserve a great deal of consideration. Dress is a very important factor in forming first opinions. Clothes may not make a man—but they make him feel better. Being well dressed increases one's feeling of self-confidence. Office Managers tell us that a sloppy dressed clerk often reflects the same quality in his or her work, and that an over-dressed clerk will generally have an over-abundance of egotism. As an indication of what an individual is, dress is by far the one quality that may be most easily and accurately judged during an interview. The ideal type of office worker wears neat but inconspicuous clothes and appears at all times to be well groomed.

If dress plays this important role, and it must, for it is the outward expression of the individual's inward feeling of likes and dislikes. What then do Personnel Directors notice first about an applicant? If we should ask, our answer would be the groomed appearance: clothes, shoes, hair, nails, neatness, appropriateness of dress, etc., followed perhaps by physique, facial expression, etc. All of these perhaps come more or less with the first glance and it is rather difficult to say which is first, but an applicant is judged by the picture (appearance) he makes.

To what extent is the first impression modified? The first impression of an applicant either secures for him or does not secure for himself the desired position depending upon the impression he makes, favorable or unfavorable. The first impression may be modified to some extent as additional information is obtained about the applicant, but for certain purposes, especially where contact with the public is concerned, first impressions are very important and carry considerable weight in determining the suitability of the applicant for such work.

No doubt Personality in its broad sense is the most important factor in the selection of office employees today.

COMMENCEMENT ADDRESS

(Continued from Page 25)

until 9 or 10 o'clock at night, and first, last and all the time think of your employer's interest." She got the job. About a year later I met the manager of the office and he said, "I never saw anybody like that young lady you recommended to us, we can't get her out of the office." In the course of time she became the assistant manager of the entire office, she signed checks, she had won the respect and confidence of her employer by the skill which she developed and by her industry and loyalty. She started in at $18 a week and in the course of two or three years received what then was a fabulous salary, and wouldn't be considered bad today, $2,000 a year.

You will often feel the sting and pain of ingratitude—but don't worry about that. Keep right on helping others as soon as you have the power to do so, although you may never receive proper appreciation for what you have done. Just enjoy the pleasure of doing good to others, and the satisfaction of having attained a position in life where you can be helpful to others. Never, however, let it be truthfully said of you that you are ungrateful. If anybody does anything for you, return the kindness, as soon as you can, at least two-fold—that will make you happy.

In these days public speaking is not done only by lawyers, preachers and public men. The business man of today must be a cultivated, educated man whose knowledge is not confined to his own line. Every business man is often called upon to make speeches and address audiences.

Learn public speaking. Take lessons in public speaking. It is practice that makes an easy, attractive, convincing speaker. Nearly all labor leaders are good speakers because their duties require them to keep at it constantly. When you are called on to make a speech, don't talk on any subject until you fully understand the subject.

Why do cities and states create and at an enormous expense support public schools, colleges and universities? For a very selfish motive—for their own self-protection and preservation.

It has often been said that cities and states foster public schools for the same reason that municipalities maintain fire departments.

Cities and states maintain public schools to build up an educated, intelligent body of men and women who will always be their staunch and loyal champions and defenders. Public schools are maintained on the assumption that educated men and women will always strive for high standards of citizenship and will in season and out of season do everything possible for the uplift and betterment of the City, State and Nation.

Every one of you should as soon as you can, join a political party—and a political club—and become active in politics, so as to make politics cleaner, better and more patriotic. You owe it to your City, State and Country to devote a certain amount of your time to make them better places for everybody, rich or poor, to live in—places where everyone will always have the unfettered opportunity to achieve his or her rightful ambition to steadily move forward.

It is difficult to understand how anybody can wish to strike down the government of the United States, which has done and is doing so much for every one of us, giving us unbridled, unhampered opportunity to use our abilities to the fullest extent. Strangely enough there are some native born Americans engaged in endeavoring to carry out the nefarious purpose of tearing down our government. This seems beyond belief, but it is even more difficult to understand how foreigners coming from lands where no citizen has any rights that the governing powers must or do regard or respect, can wish to overthrow the government of the United States—a most beneficent government, where all men and women, without limitation or qualification, are equal in the eyes of the law and receive the same unqualified and unlimited protection and opportunity. When you find such persons you must show them how misguided they are and if possible make them reverse their positions. Every one of us should in his daily prayers say "God bless, keep and preserve the United States of America."

The sixth of a series of fifteen sweeping, graceful flourishes by Francis H. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

HEADING

(See heading on page 7)

Pen drawing reproduces very satisfactorily for general purposes where printable plates are most desired. Drawings are usually reduced from one-third to one-half in engraving and lines or dots must be black. Weak, gray lines will not reproduce well. Use Zanerian ink, good quality bristol board, and avoid cheap materials. This design was first sketched very roughly with special attention to size, balance and proportions. Transfer design to the cardboard then finish pencil drawing in detail before attempting the pen and ink work. Rule edges of Old English letters using a tee-square and drawing board. A number two broad pen may be used for inking the letters. Finish letters with a common pen. The tee-square and ruling pen will be needed to add the relief line. The winged pen and ink bottle are appropriate symbols of pen-art and give the design an added artistic quality. The laurel and ribbon must be given careful study. Outline ribbon with a heavy line and see that the lettering conforms to the curves of the ribbon in its general slope. A coarse ball-pointed pen was used for the lettering. This may be called a single stroke letter. Observe uniform size and spacing. Study light and shade values with critical care and avoid "slap dash" methods in preparing drawings for the engraver.

Yes, your work will be criticised—send it along enclosing return postage.

THE PRIVATE BUSINESS SCHOOL, ETC.

(Continued from Page 15)

it be? I think, down the ages yonder somewhere, there will be a great outstanding superior business school and there will be a great outstanding superior business man at the head of that organization.

What are you and I doing? We are going down here and saying, "What do you want us to do? What do you need over here?" You and I are continuously finding out what business wants and then we are preparing somebody to hand to them. That thing ought to be reversed. You and I ought to be big enough sometimes to tell business men what they ought to have. I believe that there will be a university or business school some of these days that will be big enough and outstanding enough to have men drive up in front of it in their great automobiles and wait for an audience with the men sitting inside that building to tell them how to turn and what to do. Why shouldn't that be? I think that there will be an institution built sometime beautiful in architectural design and with the right attitudes toward business. It will analyze business in every one of its forms. It should do that. But until that day comes you and I will go to business men and ask what they want and get it ready for them instead of telling them what they need. Who put singing in the public schools? Not the teachers but the singing masters on the outside. Who put physiology in the schools? Not the teachers but the doctors. Who put agriculture in the schools? Not the teachers; they tried to keep it out. The high school teachers all these years have said, "Keep it out, keep it out, keep it out." The business men came and put it in, and the teachers of this country have been content all their lives to just piddle along and do what the ohter fellow told them to do. I am one of them along with the rest of you.

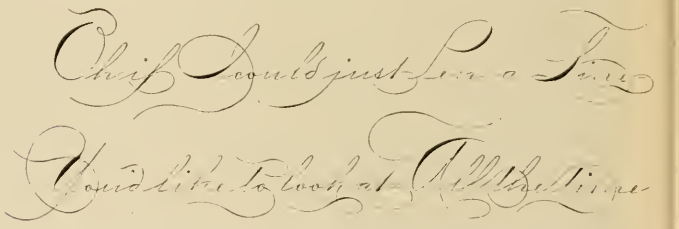
I am digressing a little. I think we are about the most cowardly folks on the face of the earth to be about the best. We are frequently afraid to assert ourselves politically and think it will ruin us if we vote for Al. Smith or for Hoover. A school teacher has a right to vote for Al. Smith or Hoover or any other person and the sooner you and I begin to get that great big grasp of things and say, "I am first a man, doing as I please, and I am a school teacher next," or "I am a man and next I am going to belong to the church," the better we will get along.

I have taken a lot of time and I have gotten nowhere. I had several other things that I thought I wanted to say to you but I have taken entirely too much time. The only thing that I am eager about is that you hold in your minds the **Bigness of Business;** the bigness of the thing that we are trying to do. Up here (pointing to the hands) are the two places that we will find our safety, because the very minute that you and I surrender the hand training in our private schools the larger schools and universities will do it, because they have more prestige frequently than we have. But, as long as we train the hands and train the brain we are going to compete with those schools for a great many years to come. I thank you.

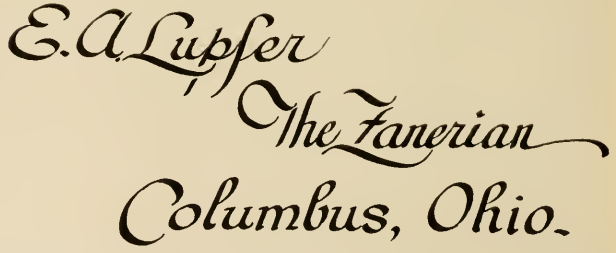
Reported on the Stenotype by P. G. Vander Linden, Instructor of Stenotypy, Metropolitan Business College, Dallas, Texas.

From a newspaper clipping we notice that **W. H. Shaw,** the commercial educator, in Stratford, Ont., is again in the race politically as a candidate of the Board of Control. He has been a member of the Board of Education for fifteen years and was Councilman for two years. Mr. Shaw is a leader in his community.

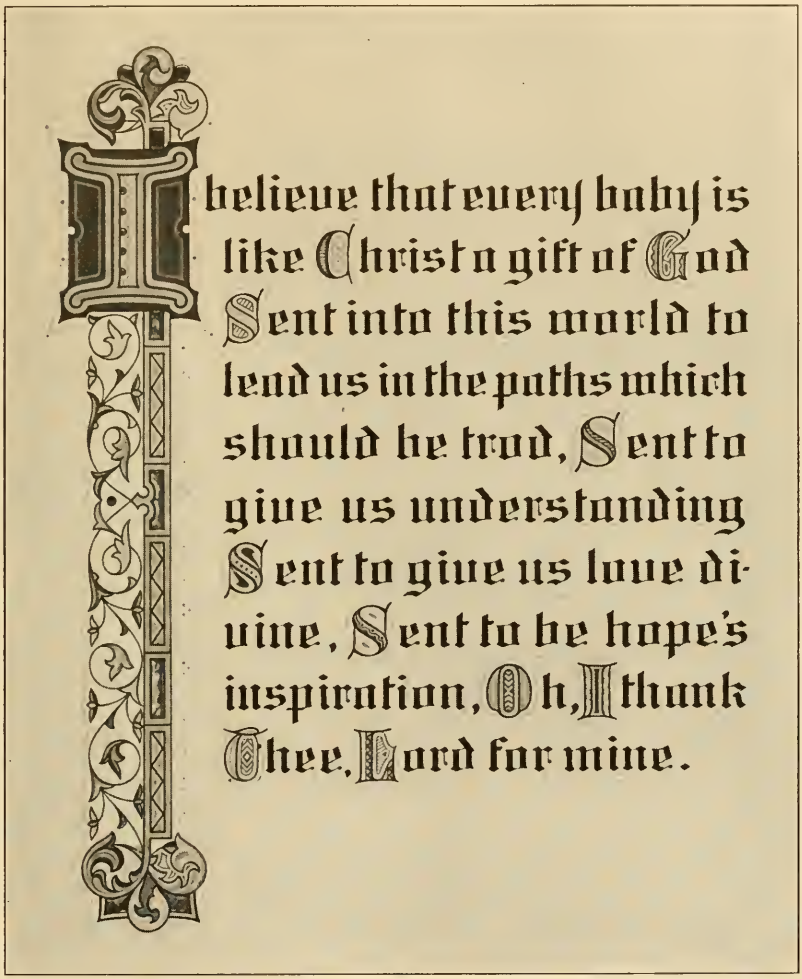
Specimens of Card Writing, Ornamental Penmanship, Business Writing, Text Lettering, and Engrossing have been received from **W. H. Morgan,** of Avondale, W. Va. We congratulate Mr. Morgan on his skill.



Just some lines to try the engraver, from the pen of D. L. Stoddard, Author of Practical Paying Penwork. His latest specimens are causing more than usual interest. We are in hopes to have some of them in an early issue. Watch for them.



The above practical lettering came to us on an envelope from L. Tjossem, Heald College, San Jose, Calif. It is strong in character and very catchy on an envelope.



The above is a reproduction of a page of engrossing by H. C. Rice, 95 Milk Street, Boston, Mass. The coloring in this piece was the prettiest we have seen for some time. We regret that we could not let you have the pleasure of seeing the beauty of the original colors.

Mr. G. H. Markey, formerly of the Georgia-Carolina School of Commerce, Brunswick, Ga., is now in business for himself as President of the Brunswick Business College, Brunswick, Ga.

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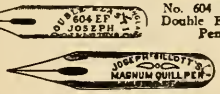

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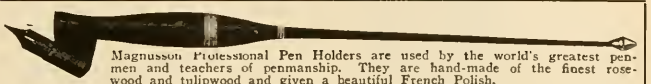

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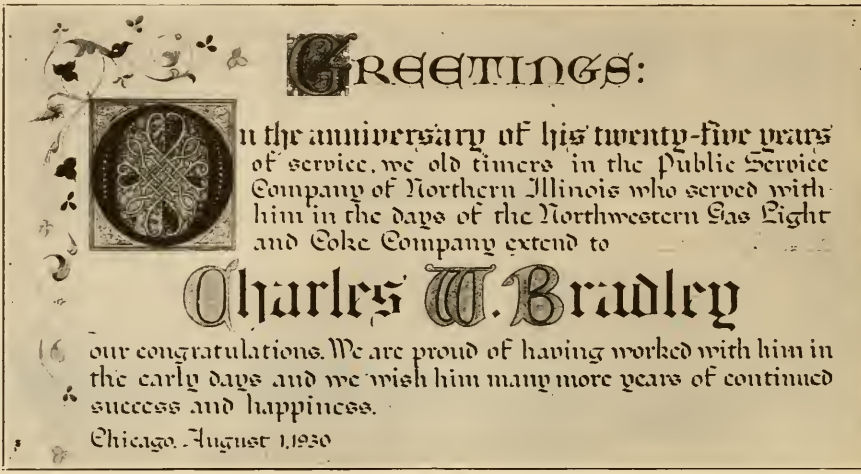

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BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

High School Commercial Clubs in the United States—by Louis D. Huddleston, John Adams High School, Cleveland, Ohio.

This 38-page pamphlet contains valuable information regarding the purposes, methods of organizing, and activities of commercial clubs in high schools. Perhaps the outstanding feature is the collection of constitutions and by-laws of representative high school commercial clubs now in operation. The author is an experienced commercial teacher.

Circles and Squares—by Marguerite Marquart, Director of Art, and Jean T. Mitchell, Supervisor of Art, Public Schools, of Newark, New Jersey. Published by World Book Company, Yonkers-on-Hudson, New York. Paper cover, 78 pages.

A new learning approach to effective use of graphical representation has been developed in this book. At the point in his art work where the child wishes to understand perspective drawing, he requires special training and practice to help him express accurately what he sees in three dimensions and must interpret in two. He needs such explanations and devices—steps and checks—as are provided in Circles and Squares.

This material develops ability in the beginner to "think through" his problems before working them out on a surface. He is taught to discover the significant lines of an object and to use these as a framework for building his drawing. He sees essentials and non-essentials in their right relationships. Each lesson is developed in attractive illustrations that appear like soft pencil drawings. While not intended to take the place of objects as models, they prove wonderfully clear to the child and comprise a self-explanatory dictionary of forms. Two pages are reproduced inside this folder.

Circles and Squares will release valuable time for the teaching of color and design, phases of art work that have too often had to give way to the teaching of perspective. With this material the pupil directs his own daily practice in graphical expression. He masters basic principles of freehand drawing and later applies these in interesting compositions. This logical method of development is by no means incompatible with a course of study based on the psychological approach, since this series of lessons can be introduced in the art course whenever it is most needed.

The authors have had wide experience in teaching and supervising art. They know how to make the child's study of drawing both enjoyable and purposeful. The ideas and the material have been tried out with many classes during several years in order to make the book as complete and close to children's interests as possible. Circles and Squares may be used in intermediate grades or in secondary schools—with any pupils who need training in the important essentials of graphical representation and linear perspective.

Cases in Salesmanship—by Jay Wilson Miller. Published by South-Western Publishing Company, Cincinnati, Ohio. Paper cover, 185 pages.

By introducing practical sales situations, a sales person talking to a prospect, questions, problems and sales cases, the author has presented the subject of salesmanship in a most interesting manner. The sales person's discussion is given along with the replies of the prospect. Each case is succeeded by questions which serve to bring out the salient points of the interview. A manual is furnished the teacher. The study of the sales cases presented in each part of the book is preceded by a general discussion of the principles involved.

The author, Jay Wilson Miller, is Director of Courses and Field Manager for Goldey College, Wilmington, Del. He was formerly Vice-President of the Knox School of Salesmanship, Oak Park, Ill. He has taught salesmanship in business, high, normal, and special sales schools. For five years he organized and conducted special sales schools in Chicago and other cities of the middle west. Some of these schools were devoted to general salesmanship and were attended by salesmen of insurance, automobiles, real estate, radios, and general merchandise. Many other sales schools were conducted in specialized fields.

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Gregg and Pitmans, author or promoters, were each doubly advised of "a challenge." The first advice was given last August. They have failed to take it up. The bonus offered either of them could have safely been big enough to include not only the cost of printing of my first edition but that of their last editions, for the validity of the claim for the new system of writing, with title, **"Shorthand Made Most Legibile for Personal or General Use,"** had been demonstrated over and over again many times, that **with fewer strokes of pen more sounds of speech will be definitely represented by this method of writing than by any other,** thus making the best possible combination of breviey and legibility

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The special price to schools or libraries is $1.00 per copy, single or in quantity. Application may be made to Phelps Publishing Co., Springfield, Mass., or to the author, C. C. Conner, East Northfield, Mass.—Adv.

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The Greenwich Bar Association

The following resolution was adopted by The Greenwich Bar Association at its regular meeting in The Maples on Monday April 5, 1929:

Whereas: In the recent death of

Judge George G. McNall

on the thirty-first day of March, Nineteen Hundred Twenty Nine, the Greenwich Bar has lost an honored and faithful member, endeared to us by his long association, and that his untiring industry, his fidelity and integrity in his relations with his associates and his clients, and his uniform courtesy to all is recognized by every member of the Bar; be it therefore

Resolved: That as a token of esteem this resolution be spread upon the minutes of this meeting and a copy be suitably engrossed and presented to the family.

Committee on Resolutions

The above specimen was designed and engrossed by Angelo M. Rassu, Greenwich, Conn.

Penmanship
Day & Evening

Inquire at College Office, No. 22.

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Script by H. J. Walter, Chicago, Illinois

J. ARTHUR EBERSOL

Recently the interests in the Jackson Business University were purchased by J. A. Ebersol, from B. J. Campbell, who was affiliated with the above school for 25 years. Ebersol also owns and conducts the Acme Business College, Lansing, Michigan.

Here are some brief facts regarding Mr. Ebersol:

Born on a farm in Central Illinois and compelled to go to school like all other boys. Had experience in the accounting department of the Chicago, Indianapolis and Louisville Railroad. Sold life insurance for five years. Spent ten years with the Brown Chain Schools in Illinois. Has taught for 25 years. Established the Acme Business College in 1917. Acted as Secretary of the Michigan Business Schools Association. Senior Warden of one of the largest blue lodges in Michigan. Operates the Acme Letter Service. Directs his two schools, and he states that he is at home sometimes.

Mr. Ebersol is a busy man and is conducting two prosperous schools. He believes in, "Don't make excuses, make good."

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Freeman's Correlated Handwriting Scales for grades 3, 4, 5 and 6 show the standard for each grade, as well as a standard a little above and a standard a little below the average. These Handwriting Scales answer the oft repeated question, "How well should a pupil write in Grade 3?; in Grade 4?, etc." A set of Freeman's Handwriting Scales for grades 3, 4, 5, and 6 will be sent, postpaid, for 50c.

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Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year

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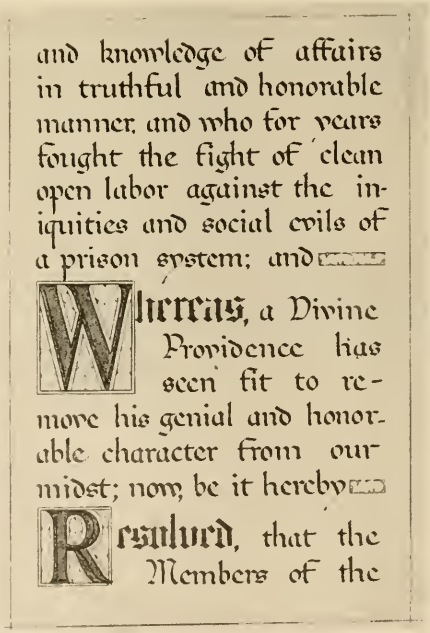

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Made Most Legible for Personal or General Use

The title is the last expression in shorthand attained by forty years of developing and perfecting through practice before the author would offer his work to the writing world. As stated in the Introduction of textbook, he has "carried to writing without compulsory shading the principle of treating similar sounds in a similar manner, making those which are nearest like in nature nearest like in character or sign." He put the emphasis from the first on legibility, and has produced a shorthand with an alphabet of sufficient power that the generality of words may be represented in full, with few abbreviations, and easily readable two or ten years after written.

Recognizing consonants as the chief elements of words, or the firm framework of language, the vowel was perceived too as necessary to consonants, which in fact might not be voiced without it, and the most common of the vowels is fittingly implied without writing in certain associations, while the stronger of the vowels are represented by characters that join well with consonents.

The sounds of h(hay), w(way) and y(yay) are given signs, for the first time in shorthand, which are in keeping with their kinship to vowels, and are noted as semi-consonants. The liquid consonants closely related to vowels, **m, n, r, l,** with fluent forward stems, are written so as to indicate whether or not a vowel is initial to them. This too is original with the author.

What Mason invented in the middle of the early 18th century as a duplicate or secondary sign for **s,** a small circle, and was adopted by many for the same, is now given first and only place for **s** as in every way adequate and most facile in joining for the most common of the consonants, while those of its kind, **z, sh, zh,** are brought into companionship with it by suitable signs. Such signs for **sh, zh,** are also original in this system.

The above are a few of the features of a new method of writing which has been already demonstrated as the best combination of brevity and legibility. The price to schools and libraries is $1.00 a copy. Those who will learn it to teach may have it free of charge. Application may be made direct to the author,

C. C. CONNER, East Northfield, Mass.

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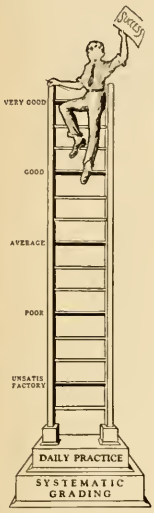

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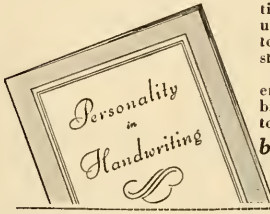
It is free to school teachers—and this coupon will bring it to you. Send for it today!



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THE Business Educator
PENMANSHIP COMMERCIAL EDUCATION ENGROSSING

VOLUME XXXVI COLUMBUS, OHIO, FEBRUARY, 1931 No. VI

THE EYES

"The youngster who is restless, always looking out of the schoolroom window, and frequently getting into mischief, usually is troubled with some eye handicap," declared Dr. B. Franklin Royer, of New York, Medical Director of the National Society for the Prevention of Blindness. "Upon correction of these visual difficulties," says Dr. Royer, "it is generally easy to interest the child in his studies."

Teachers have a responsibility in conserving eyesight which they should carefully consider. The light should come from the left side, rather than from the right, and come from the back rather than from the front. At no time should there be a blinding glare or reflection from the sun in the eyes. Attention should be given to correct posture at work and play. Penmanship teachers generally insist upon a good healthy position during the writing lesson. This should be carried over into all subjects, for the sake of better writing and better eyesight.

There are eye defects which can be corrected by scientific methods. Our advice is to see a good specialist when you have any trouble. The eye is too serious a thing to neglect, or to be tampered with by an inexperienced, unscrupulous person.

You can go without a meal to cut down expenses, but don't neglect your eyes.

A Few Don'ts

Don't abuse your eyes by late hours. Don't let your general constitution become run down. Don't read on the street car. Don't read in a poor light. Don't read small type, especially in a poor light. Don't fail to see a specialist the minute you have eye trouble or a chronic headache. Avoid quacks.

Pen work requires good eyes, but it need not be straining or injurious to the eyes if ordinary precaution is taken.

S. C. WILLIAMS

Mr. S. C. Williams is dead. This will be sad news to the hundreds of his pupils upon whom he left the strong imprint of his friendship, his ability and his character. All who were associated with him and knew him intimately, like the writer of this brief notice, will remember him with lasting affection. For years he was at the head of the Teachers Training Department of the Rochester Business Institute at Rochester, N. Y., and a large number of commercial teachers in various parts of the United States remember him with lasting gratitude.

S. C. WILLIAMS

Mr. Williams was a man who could accurately be described as the highest type of Christian gentleman; to have known him intimately leads one to have a higher regard for the human family. He was an able teacher, a courteous associate, and a true friend. His life was strongly influenced by the example of a noble father, English born, of the kind that has brought stability, power and honor to the British Empire. Mr. Williams, born in Canada, became an enthusiastic and loyal American citizen. He came to his work in this country after a thorough educational preparation and was a leader in commercial education for many years.

Personally he was a striking figure, tall, erect and dignified. His work was actuated by the true spirit of the ideal teacher, and he was never happier than when he was aiding in his efficient way some young man or young woman on the road to success.

Mr. Williams was able to retire a few years before his death with a fair competence and made for himself a beautiful home on the bank of the St. Lawrence River near Ogdensburg, N. Y., where he delighted to entertain his friends. His influence, like that of his father, will inspire and help for many years those who came under his kindly and invigorating influence. His good deeds live after him.

ALBERT S. OSBORN.

New York,
Dec. 26, 1930.

WASHINGTON'S BICENTENNIAL

Two hundred years ago Geo. Washington was born. During this entire year it has been planned to celebrate in honor of the founder of our government.

We suggest that teachers have pupils collect historical material pertaining to Washington and write it in black ink for the Students' Page.

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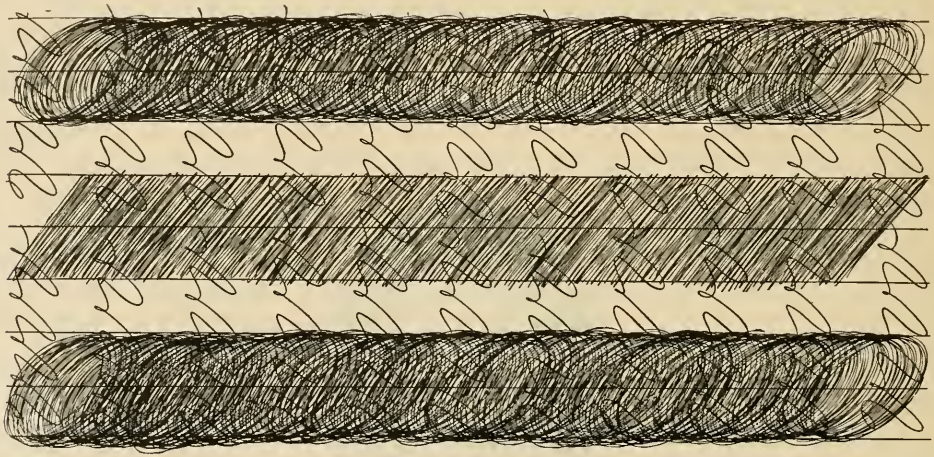
The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Practical Handwriting

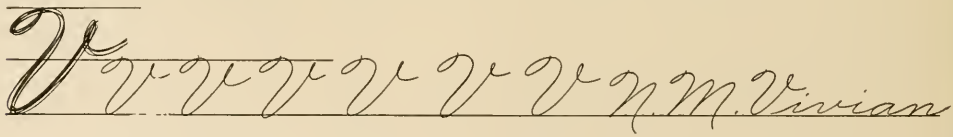
By the late C. P. ZANER

Use a semi-rolling, somewhat diagonal, in-and-out action of the forearm in making these exercises. Keep the fingers from contracting and extending. Watching the thumb joint will disclose whether you are using the fingers or not. Ease of execution should be your aim, as that insures graceful lines and therefore graceful writing. Maintain light down lines and uniform slant. Watch your position—body, elbows, hands, holder, and paper. See how gracefully you can make these *n*- and *w*-like forms. Count: loop, 1 ,2, 3, 4, 5, 6, 7, 8, finish. Make fifteen exercises in a minute. Be lively and careful at the same time. Cultivate a light touch of the pen to the paper. Four exercises on a line.



This plate shows the method of arranging and practicing the first copy in this book as well as the method of practicing the right half of the third copy crosswise over it. These exercises should be practiced crosswise of the ruling, in order to school the eye in direction and size.

Count for each exercise as follows: Loop, 1, 2, 3, 4, 5, 6, finish, etc. Watch spacing and slant quite closely, also the finish of each exercise. The lower-turn exercise is good to encourage a graceful arm movement. You will therefore do well to practice it enthusiastically with a light, springy, elastic, uniform arm movement. The four **V** exercise is a graceful one and deserves faithful effort. Push and pull the forearm freely in and out of the sleeve, keeping the fingers from acting. Maintain turns at the top as well as at the bottom of the **V.**



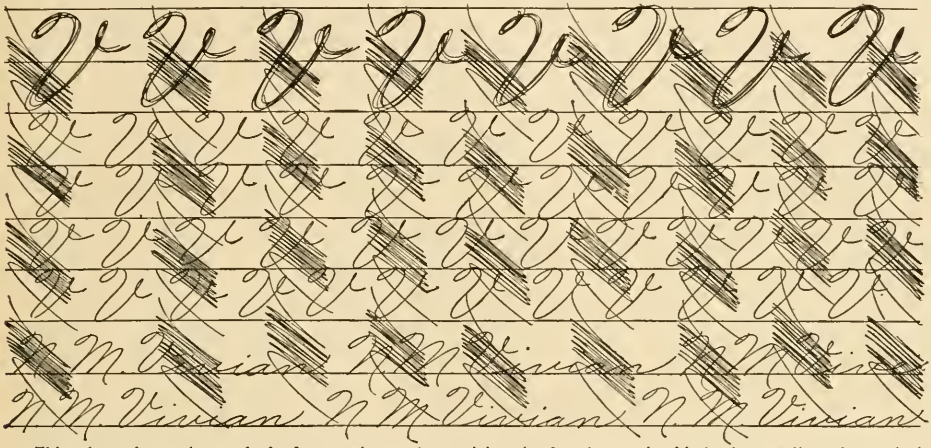
The **V** begins the same as **M,** and ends much the same as a small **v.** Care should be exercised to finish it with a small, rather than a large loop, and to see that the final stroke ends upward rather than downward, else it is easily mistaken for **U.** If you will form the habit of finishing letters as carefully as you begin them, you will never write illegibly. Watch position of body, hand, and paper.

Make a line of the tracer and use a genuinely graceful motion—just as graceful in action as you desire the letter to be in appearance. Count, 1, 2, 3; 1, 2, 3, etc. One for the beginning, two for the downward stroke, and three for the finish. Write the name with grace and ease.

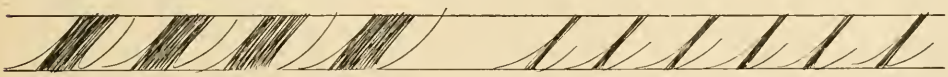
Vernon uses arm movement.

Sit healthfully and hold pen efficiently. Notice the angle of your paper; see that it corresponds with the diagram presented in a previous lesson. Is your pen in good condition? Keep your paper free from finger-prints and blots. Be neat, systematic and careful in all of your work, and you will succeed in writing as well as in other things.

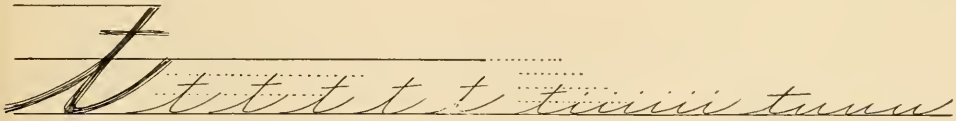
Use an easy-like, graceful movement in this sentence. It is a pleasing one to practice. The V is an especially graceful letter. Watch spacing between letters and keep it a trifle wider than in letters. Move easily and quickly from one letter to another. Can you use arm movement? Watch Vernon or some one who does use it.



This plate shows the method of arranging and practicing the fourth copy in this book as well as the method of practicing the left half of the sixth copy crosswise over it. These exercises should be practiced crosswise of the ruling, thereby schooling the eye in direction and size.



These exercises are necessary for two purposes; to aid in establishing a uniform slant, and to cultivate enough up-and-down action to enable one to make with ease and proficiency the tall small letters, such as **t** and **l**. Master the copy, therefore, if you would write all of the small letters well. Watch initial and final curves. Pause slightly as you come to the base line the last time preparatory to making the final stroke. Learn to be sure as well as free. Strength of action and delicacy of touch are both very essential qualities in good penmanship. Count for the down strokes only, and at the rate of about 200 a minute. Begin and finish with a right curve. In the second exercise count; start, 1, 2, 3, 4, 5, finish, using push-and-pull movement.



The **t** is composed of three strokes; a retract, an angle and turn, and a cross. It begins and ends the same as **i**. In fact, every **t** should contain a perfect **i**. Retrace the letter carefully half the height, and never under any circumstances loop it or it may be mistaken for **l**. Place the cross stroke across the main stem, and not after it as is frequently done. In the **t** and **i** and **t** and **u** exercises, see to it that the **i** and **u** are made on the same slant as the **t**. Count; 1, 2, 3, cross; 1, 2, 3, cross; etc.

Make the letter without raising the pen, except to cross it. Use mainly the push-and-pull arm movement. Some little finger movement may be employed in connection with the arm, and a slight pause may be made at the top before descending, in order to insure a perfect retrace.

Position, Form and Movement Are the Trinity Which Lead to Excellence in Writing

EVERYDAY WRITING

By C. E. DONER
Script by Parker Zaner Bloser

This month I am giving you twelve questions to answer. Next month I will give you the correct answers to the questions. If you are interested in questions like these, and will let the Business Educator know about it, I shall be glad to give you another list to answer. In this list, let me suggest that you write your answers on a piece of paper, and then next month compare them with my answers to see how nearly we agree upon them. This will not only be fun, but will help us in many of the fundamentals of practical Everyday Writing. Here they are:

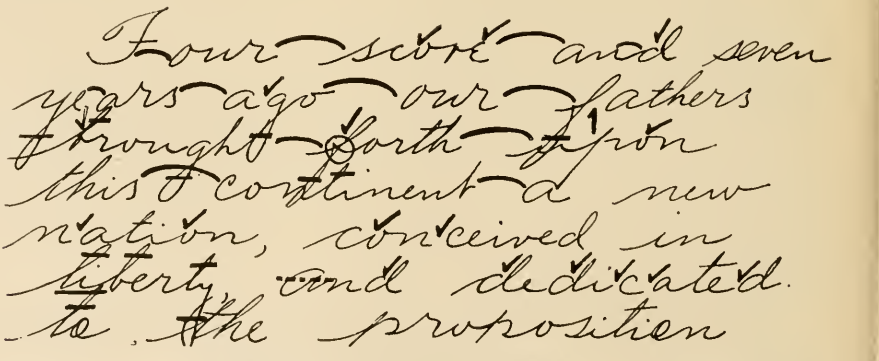
1. What is the first and most important requisite of good handwriting?
2. About how far should the eyes be from the paper?
3. What is "preliminary" motion in practical, rapid business writing?
4. Where are the muscles located that cause the hand to open and close?
5. Where are the muscles located in using the push-and-pull movement?
6. What is the correct position of the wrist on top and underneath?
7. How many rests has the writing arm?
8. What is the correct position of the **pen point** on the paper?
9. Should the penholder be against the hand in front, at, or back of the knuckle?
10. What is the proportion of the letters in height?
11. What are the semi-extended group of letters?
12. Is the ability to write **well** more a matter of skill than care, or of care than skill?

When one begins to make a real study of any problem it becomes mighty interesting. Thinking **through** a problem, getting at the real meaning of these questions, that, to my mind, is most helpful and educative.

A Study of Figures.

One who makes clear, sharp, clean-cut figures will exercise care in placing his pen with precision, making figures quickly, as follows:

1 6 4 0 9 7 1 2 3 5 8 1 6 4 0 9 7 1 2 3 5 8 1 6 4 0 9 7
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

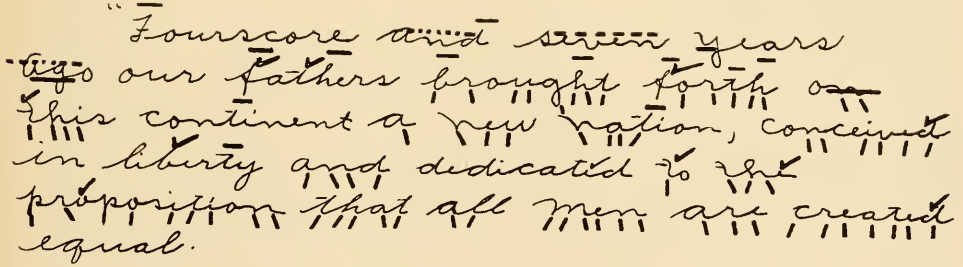


The score assigned to this sample was 40 on the Ayers Scale. Faulty **spacing,** size, proportion, strokes and letter forms.

Uniform Spacing.

The space between words must be a little wider than the space between letters in words, and a little wider between letters in words than in the parts of letters. Writing is uniform when it has even spacing in letters, words and lines.

The above scores 35 on the Ayers Scale. The faults are numerous. Perhaps the most glaring is the slant variation, as well as the size, proportion, alignment and illegible letter forms.



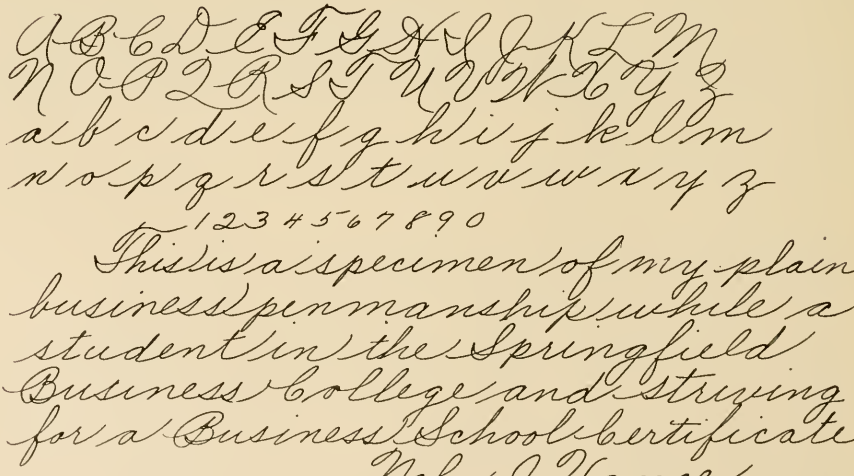
Uniform Slant.

Writing has a main slant for all downward strokes and a connective slant for all upward strokes. Test the slant by drawing light lines through downward strokes. Writing is uniform when these lines slope the same way.

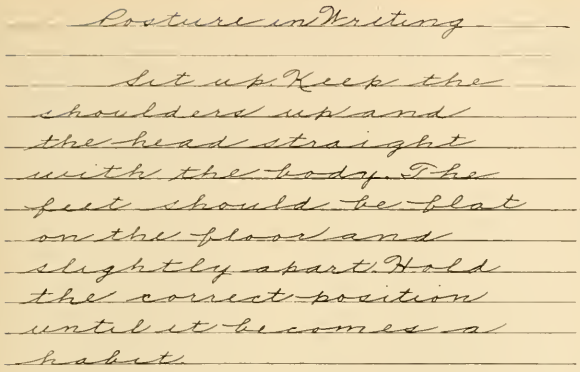
Students' Department

Teacher gave mounting tests, and found quite a few very poor. Even lazy boys like the drills, and will improve the next time.

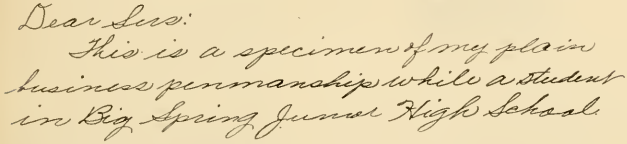
Betty Rickmyer is a sixth grade pupil in the public schools of Johnstown, N. Y., Ella L. Dwyer, supervisor. Betty, as the above shows, writes a strong, free hand for a sixth grade pupil.



Nola J. Vance is a student in the Springfield, Ohio, Business College, H. L. Stayman, teacher.



Seventh grade writing by Lavina P. Wicks, a student of Ella L. Dwyer, supervisor of writing, Johnstown, N. Y.



This specimen was written by Moline Gayle, student in the Big Spring Junior High School, Big Spring, Tex., Clara Secrest, teacher.

Miss Terry Douglas, Bowling Green, Kentucky, is doing very nice work in lettering. A specimen of artistic lettering was recently received from her.

Some of the finest work of the year has come from the pen of **J. A. Francis,** Omaha, Nebraska, the skillful young penman who promises to prepare some work for our readers before long.

Mr. R. H. Bond, the skillful penman with whom our readers are familiar, is now with the Spencer Business College, New Orleans, La. Mr. Bond promises some work for our readers.

Miss Margaret R. Hoke is a new assistant in the Commercial Teacher-Training Department of the State Teachers College, Bloomsburg, Pa.

Miss Elizabeth R. Desmond of Newtonville, Mass., is a new commercial teacher in the High School at Abington, Mass.

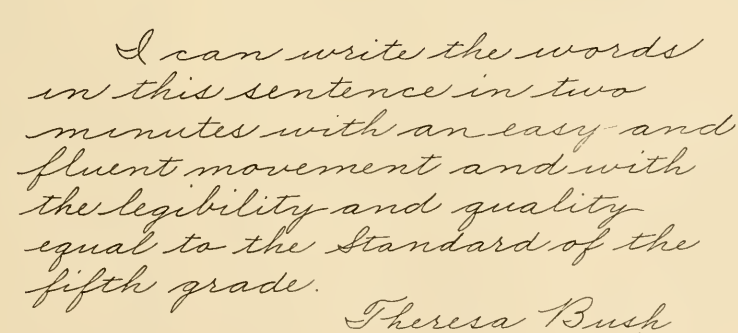
Mr. Erold B. Beach, recently head of the commercial work in the High School at Mechanicville, N. Y., is now in charge of the Commercial Department in the Marblehead, Mass., High School.

Mr. J. M. Patterson of Casper, Wyoming, is a new teacher in the Woodward Commercial College, Woodward, Okla.

Mr. Warren E. Kudner of Santa Monica, Calif., is a new shorthand teacher in Heald College, Sacramento, Calif.

Miss Pauline Hauessler is a new commercial teacher in the High School at Pittsfield, Mass.

Miss Avis M. Kellogg of Sheffield, Mass., will teach, the coming year, in the High School at South Manchester, Conn.



Theresa is a pupil in the public schools of Pitman, N. J., under the direction of Mabel Lafferty. Surely this is legible and easy writing for a public school pupil.

PUBLIC SCHOOL HANDWRITING COURSE OF STUDY

An address by A. M. HINDS, Director of Handwriting, Louisville, given at the Indiana State Teachers' Association

The extent to which handwriting should be taught is dependent entirely on the demand for it. This demand may be considered as of two classes—the school demand and the out of school demand. It is useless to speak to this audience relative to the school demand as we are quite well convinced that so many of the so-called school activities are so greatly dependent on this tool activity as to make it indispensable. **If it were never to be recalled after the close of our school days, its relation to the other subjects taught would suffice its being properly considered in the Elementary Schools at least.** As to the out of school demand, the three R's are still the yardstick by which the public measures educational progress. We are not to be misled by those who over estimate the effect of mechanical machines on the use of handwriting. Recent answers to questionnaires by reliable business men prove conclusively the "out of school demand." It is for us then who are at present in the field of handwriting to endeavor to construct such courses of study as will meet these demands. Much criticism has been placed upon the method by which this attempt has been made in past years especially in so far as elementary methods are concerned. Probably some of these criticisms are substantially founded, as for example, adjusting the method to the age and ability of the child. But oftentimes the criticisms are so broad that it would appear that everything pertaining to the teaching of handwriting in the past is wrong. That, of course, could not be in view of the progress made in handwriting in the past. The wide awake supervisor will retain all the good qualities of past methods in building a course of study and will utilize the findings of recent research.

There are many courses of study under publication today which deal with detailed procedures for each grade in a rather conservative way. It is not my intention to state nor discuss all that a course of study should embrace, but rather to speak of the attitudes any problems that confront us in making our course modern as well as practical. Our first big problem to consider is that of fitting the demand to the child's nature. Writing is not instinctive and the movements used have to be learned. This mechanical process is no easy one for the young child. We might postpone the learning of this process to about the age of nine, were it not for the early desire of the child to write and the demand or need for such writing in connection with other school subjects. To meet the child's desire or interest it follows then that the writing must be meaningful, that is, it must be a means of expression from the beginning. To make it so we must accept the child's limited ability in accuracy of form and fluency of movement and select such material for him to write as will be in keeping with his age and experiences. Such writing for the first half of the first year should be done at the blackboard with large free movements, leaving the use of the large pencil for the free arm movements as an achievement for the second half of the first year. Gradually the writing should be decreased in size until it

A. M. HINDS

reaches the practical adult size in about the fourth year. By keeping the writing large in the early school years and especially in the first grade, we greatly simplify the task of visualization. Before the child can attempt a form, he must first visualize principally by the sense of sight until he has a fairly good image of the unit to be written. But this type of visualization alone will not guarantee that he will be successful in his attempt to write. There remains a second step quite important, that of visualization of motion, direction or the acquiring of what we sometimes call the kinaesthetic image. Many times we find that children will advance as far as the third grade without being able to follow the correct direction of the strokes. After these errors have been firmly established by the laws of habit formation, it is quite difficult to correct them and establish new habits. As an example of such error, I direct you to the small "a" made with the beginning stroke. Instead of stopping at the top to return to the left on the first down stroke, the child continues the movement to the right thus forming an indirect instead of a direct motion. The child simply has the wrong motion direction or kinaesthetic image. Large writing in the first grade with a provision for retracing such copies, will aid the child in acquiring both of these necessary images.

Our course of study should concern itself most of all with correlation, that is, the tying up of the subject matter in writing with the subject matter of other subjects. The course should be so arranged that teachers in all grades are not restricted to the use of cut and dried drills, letters, words or sentences prescribed for general use by an adopted text book. For most part, the children are not concerned with the meaning of this subject matter and therefore see no need for perfecting letter forms drawn from such material. The course must lead the child to see a need for practice by establishing a connection between such practice and his daily work as prescribed by other subjects. In our own school system we have made the teacher responsible for working out her own course of study under certain limitations, using her choice of certain projects or units of work under process with the text book as a reference book and the difficulties on which to practice discovered from a diagnosis of the children's writing. As an example of such plan, I direct you to some of the units of work for the different grades as outlined by our industrial department. From these we draw our writing material. For the second grade they give such units of work as:

The Market,
The Grocery Store,
The Dairy Farm,
The City,
The Post Office,
The Playground,
Our Trips to Interesting Buildings,
Christmas in Holland,
The Circus.

For example, the first unit of work, "The Market," has for its possibilities of construction:

Sheds,
Stalls,
Wagon,
Cart,
Truck,
Baskets,
Vegetables,
Fruit,
Flowers,
People,
Fish,
Butter,
Cheese,
Eggs,
Bread—wrapped,
Coops for chickens,
Fowls.

All of these constructions present the teacher a wonderful background from which to draw material for her class room work in handwriting. May I give you a few examples of these units of work taken from other grades.

Third Grade:
Primitive Life in North America,
The Pilgrims,
Children of Other Lands,
Japan,
China,
Holland,
Cotton,
Wool,
Robinson Crusoe.

Fourth Grade:
Transportation,
Trading,
World Geography,
Zones,
Fur,
Cotton,

Silk,
Flax,
Wool,
Rubber,
Leather.

Fifth Grade:
Our Forefathers,
Our Northern Neighbors—Canada,
Our Southern Neighbors—Mexico,
Our Island Friends—Hawaii,
Our Northern Possessions—Alaska,
How we are sheltered,
A Lumber Camp,
Wheat,
Corn,
Creative Musical Instruments.

A teacher will utilize about two of these units of work per semester thus affording a broad range of writing material for "Correlated Work." As was said before, these are only a few examples of the sources of writing material, but they express quite well the possibilities of direct correlation with a maximum degree of freedom on the part of the teacher.

The course of study must provide a means of grading the material to be used according to the abilities of the different groups or grades taught and in turn a way must be provided for grading the difficulties taught within the groups so that the difficulties have a sequence in relation to their difficulty, that is to say, the details to overcome must have a progressive arrangement. In order to make these details permanent, provision should be made for their repetition at proper intervals.

Sixth Grade:

It might be well at this time to speak briefly of testing the handwriting of the class. There are two possible types of tests that may be used: the test that simply measure the efficiency of handwriting in general as the Ayres Scale by simply measuring on a scale some written paragraph such as the Gettysburg speech—and the test that measures certain details or qualities that have been taught within a given time. The first test is, of course, the more common and has its values for general measuring purposes. The second is the more progressive as it shows to the teacher and to the child himself just how efficiently he is meeting certain definite problems prescribed by the course of study to be covered in a given time. The latter, as you no doubt see, is a correlation of subject matter and tests to the end that each detail taught is measured as such.

The course must provide for a gradual development of speed from grade to grade and even within the grades, but this development of speed though quite important, should not be stressed at the expense of legibility itself. However, good writing need not be accurately drawn out with a slow motion. Rhythmic movements, resulting from a correct division of units executed to a smooth rhythmical count may be had at a rather high rate of speed, which is, of course, desirable. This speed, freedom and smoothness of execution is greatly dependent on a reasonably good writing position. The course shall provide for this not only for the reasons stated before, but for a consideration of the child's health as well.

It might be well to state at this time that in all of these considerations, position, movement, speed, etc., individual differences must occupy an important place in our methods of teaching. Some children can write at a higher rate of speed than others, just as some can run faster than others. In fact, individual differences extend to the various activities of the entire human family. That is what makes teaching interesting — what makes skill a necessity in dealing with our children. All normal children may be expected to meet the requirements of the average course of study, but these will be met in their own way and at their individual rate of speed. This will justify an experiment that we are now making with our sixth A pupils.

With your permission, I shall attempt to explain it in the light of its use in this special grade and hope to be able to recommend its use later to a wider field of instruction. It is assumed that when a child reaches the sixth grade he can write fairly legibly. However, there are many common errors or difficulties that are common to all—difficulties which need special attention, as for example, the combination "os." Nearly everybody, in school and out, will agree that this combination gives him no little trouble. All such difficulties were compiled, then grouped according to their difficulty, to form a progressive course. These difficult constructions were applied in paragraphs, etc., so that the speed of the connected material could be increased at intervals, thus making it progressive also. From these various constructions, work sheets were made. These work sheets contain direct instruction to the child as to his procedure. As for example, a difficulty is stated, a diagnosis of the child's own writing relative to this difficulty made, the remedial steps, such as exercise drills stated, then an application of the difficulty in words, sentences, etc. Each difficulty after practice is measured by the child and when all difficulties in a work sheet have been satisfactorily improved upon, the child requests a test upon that particular work sheet. An application of these difficulties is made in the test which the teacher passes upon. If the child is successful, his paper is filed and he is given the next work sheet, which is slightly more difficult in both speed and form. A work sheet contains from three to ten difficulties which could easily be completed in one week. The last few work sheets provide for creative material, such as short stories and letters to friends. By this time, the children are able to diagnose their own writing and apply the remedial steps for improvement. All through this sixth grade course, position and fluency are encouraged. Yes, they are truly taught, but taught in the light of their effect upon form. This type of work has much to its credit—first, the work is diagnostic; second, it is remedial; third, it is progressive; fourth, it allows for individual differences; fifth, it provides a means for self-criticism. We hope to learn much from this small piece of research—much that will help us to formulate future courses for the different grades. Should any one care for a copy of this work as we have it outlined, it will be sent you upon your request. The work sheets are not to be found in just this style in any publication. The plan has suggested itself to us as a result of many experiments in undertaking to create interest in handwriting efficiency. I feel safe in predicting that in the near future practically all progressive courses of study from the middle elementary school grades on, will provide for this type of instruction. At least, it is worth the careful consideration of teachers and supervisors of handwriting.

Every course of study should be concerned with automatization, the ability to write well automatically, that is, the ability to write well without having to give special attention to it, to write and at the same time command a mental activity in another direction. There are really two aspects to this situation, both of which have to do with teaching and learning. Before any skill can be considered automatically learned, the child must be taken through stages of practice to improve various small units up to a certain level of attainment. This may be accomplished by close attention to details with a view to improvement alone. We may consider this practice to improve our first aspect. After the individual reaches his level of attainment through such practice, he is then ready to establish, to make firm, to automatize his attainment. The hand must work without consistent attention to details; the accomplishment must become a habit, just as walking and speaking correctly. Automatization requires a different type of practice. Instead of drilling on small details with undivided attention, these details are unified into a tool of expression. Words and sentences may be dictated by the teacher and finally creative subject matter introduced. Of course, correct repetition of any motion direction must be the essence of establishing it; yet this must get into a practical, meaningful application for automatic development. All writing work relative to other subjects should be constructively critized by the teacher, so that the child's attention will be divided between the subject matter and the complicated writing movements until satisfactory automatization is established. This should allow for writing to within a few points of the child's best. Most writing supervisors are agreed that in the elementary school, grades one to six, there should be no special teacher of

(Continued on page 15)

GRADUATE, KNOW THYSELF

By LOUIS D. HUDDLESTON, John Adams High School, Cleveland, Ohio

When we graduate our boys and girls from our Commercial Courses we know that under certain conditions they can type sixty words a minute, take dictation at one hundred words a minute, make a passing score on a standardized bookkeeping test, write a fairly good business letter or letter of application—and can do at least seventy per cent's worth of good in any of their subjects. But, individually, does he, or have we helped him to KNOW HIMSELF?

Is it not, as teachers, as much our duty to help him know himself as it is to know his shorthand or bookkeeping? Tomorrow he will seek employment. The very moment he steps into an office the personnel man judges him. By what? What he knows? Absolutely not. What, then? By his personality, his appearance, his dress, his neatness, his courtesy, his facial expression, his physique, his carriage, his manners, his voice, his ability to converse, and his gaze; after he talks, his character, integrity, what he has to say about his former employer, his command of language, his use of good English—ALL of these will be considered before his ability to write one hundred words a minute in shorthand. Does he know his rating in these? Has he, perhaps, ever considered them? Have you mentioned them to him? NO.

Let us then come to the assistance of the youth of today to help him know himself. Many schools have a Personal Regimen class for girls, why not one for boys as well? Look over your classes—could some time be profitably spent in regard to personal appearance, clothes, shoes, hair, finger nails, manner of speech, etc. Should you have any hesitancy in mentioning these today, when tomorrow business will grade them as untidy and undesirable?

A considerable amount of time and attention should be given to the development of personality in the youth of today. While many of the general underlying factors can be taught in class, a large part of the actual development of PERSONALITY in individuals must be done in an individual way, the teacher must work confidentially with the pupil, pointing out the weak places and helping the pupil to build them up. Personnel Directors tell us: "In our day-to-day experiences we see many cases where otherwise capable and efficient employees have been kept in subordinate positions and greatly handicapped in their advancement because of unattractive personalities."

A rating scale should be made and used. Many schools rate their pupils once before graduation in regard to courtesy, judgment, honesty, neatness, appearance, etc. One rating before graduation will be of no value to the boy. Rate each pupil each semester while in high school or at least each semester of his junior and senior years. Let each of his teachers (or maybe some business men) rate him each semester, take a composite of these and discuss with him his weak points, then watch him change. "And all our knowledge is ourselves to know."

Such a sheet should not vary from one that the business world will judge him by tomorrow. As a basis for such a sheet ask several of the offices of your city for a Judgment Blank or a Rating Sheet for employees. REMEMBER tomorrow, in business, he will be graded on these same sheets.

The following scale indicates some of the factors to be considered:

JUDGMENT BLANK

NAME _____ DATE _____

ADDRESS _____

AGE _____ SEX _____ HEIGHT _____ WEIGHT _____

1. Clothes, appropriatiness of dress, neatness.	Very poor.	Poor.	Average.	Good.	Exceptional.
2. Hair, nails, perfume, cosmetics.	Very Poor.	Poor.	Average.	Good.	Exceptional.
3. How does his appearance impress you, especially his facial expression, physique, carriage?	Creates fine impression.	Good appearance.	Appearance satisfactory.	Fair.	Poor.
4. How do applicant's manners impress you?	Cultivated pleasing.	Agreeable.	Unnoticed.	Awkward, ill at ease.	Rough and grating.
5. How would you describe applicant's voice?	Pleasing.	Agreeable.	Unnoticed.	Weak.	Disagreeable.
6. To what extent does the applicant participate in the conversation during interview?	Takes leading part.	Initiates some points of discussion.	Fairly responsive.		Hardly more than answers questions.
7. Does applicant return your gaze steadily? Does he look you in the eye?	Gaze never wavers.	Usually returns gaze.	Gaze somewhat uneasy.		Eyes continually shift.
8. Has he good command of language? Does he use good English?	Talks easily; perfect vocabulary.	Sometimes at loss for words — make common errors.		Limited vocabulary — uses bad grammar.	
9. What is your opinion of his character and integrity?	Absolutely trustworthy.	Character high.	Character good.	Character doubtful.	Entirely unreliable.
10. What degree of determination does he seem to possess?	Strong determination.	Shows grit.	Shows some determination.	Easily discouraged.	Gives up.
11. How much initiative has he? Will he "carry through" on his own responsibility?	Strikees out for himself.		Shows some originality.	Waits to be directed.	
12. What degree of imagination does he seem to possess?	Full of ideas.		Originates some ideas.	Sluggish imagination.	
13. How hard do you think he will work?	Will be hard, consistent worker.	Will work systematically.	Will work satisfactorily.	Easy going, kind.	Will loaf on the job.
14. Industry, energy, perseverance, application, interest in his work.	Very poor.	Poor.	Average.	Good.	Exceptional.

15. Judgment and common sense, soundness of judgment, fair-mindedness, tact.	Very poor.	Poor.	Average.	Good.	Exceptional.
16. Dependability. Is his work ready on time? Does he keep his promises?	Very poor.	Poor.	Average.	Good.	Exceptional.
17. Self-reliance. Does he do his own work?	Very poor.	Poor.	Average.	Good.	Exceptional.
18. Accuracy.	Very poor.	Poor.	Average.	Good.	Exceptional.
19. Initiative. Originality, leadership, resourcefulness.	Very poor.	Poor.	Average.	Good.	Exceptional.
20. Ambition.	Very poor.	Poor.	Average.	Good.	Exceptional.
21. Ability to grasp details.	Very poor.	Poor.	Average.	Good.	Exceptional.
22. Is he doing his best?	Yes.				No.
23. Comment.					

PUBLIC SCHOOL HANDWRITING

(Continued from page 13)

handwriting but that each teacher should teach the writing to her own class. It is clear to see that this plan would provide a more desirable condition for promoting automatization, to the end that all writing should be almost as good as that done in the writing lesson. The accomplishment of correct automatization is probably one of the most difficult problems that we have to solve. Since so much writing must or rather is done wholly unsupervised, in most cases, the tendency is to automatize the incorrect as well as the correct. Oftentimes we hear the expression "Falling into bad writing habits," when the truth of the matter is that there were no good writing habits in the start from which to fall. The blame does not rest entirely on poor instruction, as there are many influences from the time the child enters school, that detract from correct automatization. To determine the validity of this statement we have only to study carefully the laws of habit formation. Nevertheless, a well planned course of study followed by careful instruction will do much toward solving this problem. The course must not simply provide for diagnosis and remedial measures; it must provide for establishing or automatizing as a follow up means of making writing a highly useful skill.

One of the most helpful factors in the course of study is the type lesson. Especially does it aid the teacher of little experience. The type lesson is a model, a foundation on which to build similar lessons. It generally consists of the teacher's aim, the pupil's aim, the special equipment, method procedure and sometimes special teaching procedure. In short, it brings out the underlying principles of our writing methods as applied to teaching. Since methods of instruction differ in the various grades, the complete course of study will concern itself with at least one type lesson for each grade. Some supervisors provide type lessons to their teachers by means of mimeographed bulletins. While the type lesson cannot entirely replace the demonstration lesson, it has many points in its favor and should occupy an important place in our course of study. But allow me to repeat that there should be a type lesson shown for each grade since the instruction for various grades is widely different.

Recently much has been said relative to catering to the child's interests or better said, to his likes with less stress upon the distasteful. This is confirmed by the emphasis placed upon exploratory courses such as broadening and finding courses of the Junior High Schools. Such emphasis is quite effective giving the child a deeper insight into a wider knowledge with the privilege of making such choices of study as it would seem he is best suited to. But such freedom of choice must be accompanied by the best of guidance, such as can be given only by the best of teachers, teachers with the widest experience in dealing with adolescent children. Without keen guidance, children will not always make the best choice, as their experiences are too greatly limited and their interests oftentimes too shallow. Interest is not always inborn. It is often influenced by environment, some of which is not desirable. And it sometimes happens that this undesirable influence is the controlling influence. Hence the need for strong guidance, the kind that can create interest where and with what it is most needed. We say we are not interested in thus and so. It is likely because we do not know enough about it. A little supervision and guidance on that which is most needed will create in time the desired interest thus placing such interest on a firm basis. It is therefore the business of the school to interest the child in that which is best for him. Our course of study then must aid the teacher to so construct her methods that the child will become interested in good handwriting. As was said before, he must first be shown that there is a direct need for it and then by learning more about the skill, will become interested in it. The course then must be one of motivation throughout. One of the most effective means is that of recognition. A child may be recognized as having become efficient by an assignment of some superior practical work such as writing such letters as Parent-Teacher notices or invitations. This recognition establishes a standing for him and is quite equivalent to a liberal promotion. Recognition also may be shown by having the work constructed in the progressive type as was shown before in our sixth grade plan where the child passes on from one unit of work to the other according to ability, thus getting recognition for his progress in passing on through progressive exercises to a higher standing in his class. Some courses of study provide for recognition by means of certificates. These are granted to children upon their meeting a set standard, generally at the close of the school term. There are many devices for motivation now in use but not of a high intrinsic value. Such types should be investigated very carefully before being adopted by any school system. I contend that handwriting is one of the most difficult subjects to teach effectively. Such teaching, of course, must have its source in creating and retaining interest. Hence the need for skilled teachers.

Some well known educators are making the strong contention that the handwriting period should conclude with the end of the sixth grade. The question involved is whether the child can meet the demand for life at that age and with that amount of preparation. It may be possible to do so; however, it is not a present accomplishment. In general, conditions are not conducive to reaching such standards, as for example inefficient instruction. We must meet the situations as they are, not as we would have them. The course of study should provide for writing in the Junior High Schools for the present. Theoretically, the plan of requiring only those below standard to take formal writing lessons appears sound. It probably would be if provisions were carefully made to care for such children, but the objection is that since the number of pupils obliged to remain under penmanship instruction fluctuates, there is seldom a teacher available on the faculty for such instruction. Yes, the plan could operate but in most cases it doesn't. Another

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PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

HANDWRITING IN GRADE ONE

At the Blackboard

All our blackboards in the rooms where first and second grade children are taught are ruled. The lines are painted on the boards, and are about three inches apart. Vertical lines separate the board space into 24-inch "blocks." I have used the word "block" to indicate the place assigned to each child. Please remember that; for I wish to use the word "block" a number of times in this paper.

I do not want to be abstract in my discussion of primary writing. To make myself quite clear I am now going to call your attention to the writing in Plate I:

By way of a preliminary explanation I might say that the writing in Plate I was done December 16, by a little girl, Lois Marjorie Norman. Lois attends the Edison school in this city. The name of her teacher is Miss Lula Brennan. The principal of her school is Miss Eleanor McClincy. Lois entered school early in February, 1930. When she did the writing presented in the plate she had been in school just 32 weeks. Lois was seven years old October 25 of the present year.

It will interest you, I know, to learn that Lois was left handed when she entered school. Her teacher, however, encouraged her to learn to write with her right hand. She writes easily and rapidly and no observer would know that she had ever been lefthanded.

Let us look carefully at Plate I for a minute. What has been stressed by the teacher of Lois? Four words—speed, form, size, endings—answer the question pretty well. I shall discuss these four essentials of primary writing in the paragraphs that follow:

Speed

We do not allow our little people here in Spokane to draw their words slowly and laboriously. We teach handwriting to our first grade children by tracing methods. A child who is taught to trace rapidly the copies written by his teacher will learn to write his own copies rapidly and without hesitation. I cannot speak too highly of the value of tracing. Theorists sometimes condemn tracing, but I would like to have one of them visit with me just one day.

As a result of our teaching children to write rapidly from the very outset of their work, our little people write almost as fast as an adult. If you will examine the six words that Lois wrote, you will see no wavy lines. Every word indicates that the movement was sufficiently rapid.

Form

It is not hard to teach both form and speed at the same time. Require the child to make narrow loops in his letter forms; he can do it without trouble. Emphasize slant; there is no reason whatever why children cannot learn to slant their letters properly. Teach alignment to the first grade child. It will not restrict his freedom nor hamper his movement. Do not hesitate to take a hard letter out of a word and drill on it intensively. Take "p" in the word "pig." I am sure that the teacher of Lois gave her some special drill on that hard letter.

Size

You will note as you look at the words in Plate I that "come" and "in" fill the entire space between the lines. You will note, too, that the two "l's" in "all" are made two spaces high. Notice that the "p" in "pig" is correct so far as the length of the upper part is concerned.

When correct size of letter forms is emphasized in blackboard writing the child has no trouble along this line when he commences pencil writing. The transition from board writing to pencil writing is very easily made.

Endings

Of course I could have discussed endings under "Form," but I prefer to make it a special topic. We do not believe in incomplete letter forms. We emphasize finishing strokes from the first to the eighth grade. Correctly finished word endings add beauty to the writing of anyone. Why let a child develop poor word endings at the beginning of his work in handwriting? Keep him from careless habits by requiring him to do the right things at the outset of his course in penmanship.

Let us now look at Plate 2 for a short time:

Seven-year-old Lois has just finished the writing of her sentence and is

standing with her back to the board. et me assure you that she wrote the sentence rapidly. She did not make a very good capital "W"; for "W" is rather hard for small children. But, on the other hand, notice how well she wrote "have," "pig," and "cow." I do not know whether the engraver will be able to show the ruled lines distinctly in the cut. You may not be able to see that Lois has used two "blocks" in writing her sentence.

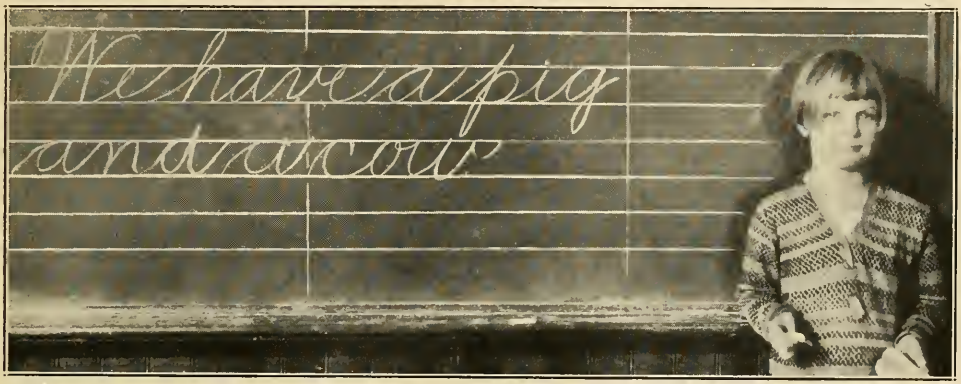
When our little people write sentences on the blackboard, one-half of the class stands behind but near the pupils that are writing. The ones who do not write observe closely those that do write. It is much better to give one child two "blocks" in which to write an entire sentence than to have him try to crowd his sentence into one "block." When using a single "block" the child chops his sentence up.

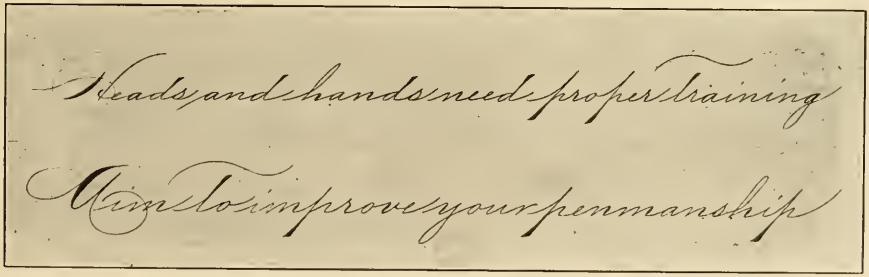
I have just counted the words in our Handwriting Compendium No. 1. The compendium contains 112 words and all the capital letters. Lois and the rest of her class write these 112 words and the capital letters with rapidity at the blackboard. They can write the sentences containing the words or they can write the words separately without hesitation. *They can spell the words as quickly as an adult can spell them.* I have asked the printer to print the words of the preceding sentence in italics, for rapid writing depends much on rapid spelling. Until the child can spell without the least hesitation the words that he is expected to write, he cannot be taught to write with the proper speed.

Let me again call your attention to the fact that Lois wrote her blackboard copies on December 16. Her first year of school work will not be over until late in January, 1931. Compendium No. 1 has already been completed. In addition to this she and her class can write many supplementary words. I think it will be safe to say that they can write rapidly any word that they can spell.

To secure the best results in writing we must have a good teacher and a good text. The words in the text we use were carefully chosen by the author. They are words that are used by the child in his home, in the school and at play.

This article would not be complete without telling you something about Miss Lula Brennan, the teacher of Lois. Miss Brennan is an enthusiastic, resourceful teacher. With her "flash" cards she teaches her children to recognize the compendium words instantly. She teachers them to spell the words rapidly. She uses many other devices that I cannot describe in this article. My March article will be illustrated with pictures of some of the devices that Miss Brennan uses daily.





These two lines were written by C. C. Steed, head of the penmanship department of the Bowling Green Business University. The original was much lighter in line than the reproduction shows. Mr. Steed is acquiring great accuracy and command of the pen.

PIONEERS

—By—

CHARLES R. McCANN, Reading, Pa.

As a boy I loved to read the stories of "Kit" Carson, Buffalo Bill, Daniel Boone, etc. These pioneers filled me with enthusiasm. I wanted to go out on the plains and shoot Indians and buffaloes. But that was only youthful enthusiasm. You see my brain had only developed to that degree of civilization at which time these men were in full force.

The life history of the individual is the life history of the race. As I studied and learned more in school these ideas left me and other things came into my mind. Sometimes I wonder whether or not something better took their place. However, I must confess I still love to read these Wild West stories. They fill me with adventure. Then, too, it is a change from the tame academic writings that most of us are compelled to read—if we wish to read at all. Much of it is like the Greek we studied years ago —dead-as-a-door-nail.

These pioneers started me to think. I wanted to know what the word meant and so I looked to my friend, Noah Webster — not Daniel Webster, as most boys and girls think. I found, "One who goes before to prepare the way for another, as a settler in a frontier country; to take the lead in."

And then I started to think about those fellows who did a lot of suffering for us. It takes a considerable amount of courage to leave a comfortable home and go out in the land of the Indians and storms. It is easy enough to sit back in our comfortable homes listening to the radio, but our forefathers faced all kinds of hazards in order to push civilization westward. God must have created them for just this particular purpose as no other class could have done the work. It was their job.

These pioneers were all right in their day but would they be successful in this day and age? We have learned how to get along with the Indians in a peaceful way and when the storms come we know of their approach hours in advance through our wonderful Weather Bureau system.

You may say, "What has all this to do with pioneers?" Well, I'll come back and ask you, "What pioneering are you doing to make living easier for the next generation?"

We had to have these pioneers. We have pioneers today just as well as of yore only they are different. Some of the battles today are just as hard now as they were in years gone by.

Let us look at a few of these pioneers and see what they went through before they got their name in the newspaper.

Abe Lincoln was a pioneer. His father did not believe in an education and discouraged his son at every opportunity. Almost everyone has read of his step-mother who encouraged him to study. Mrs. Lincoln said that Abe should go to school and to school he went. Some women have a manner of saying things that is easily understood by men—especially husbands. However, he only received about a year of schooling. One day a wagon, with some folks who were traveling, broke down near the Lincoln home. While the men were repairing the wheel, Abe learned they had a few books and read them. It was a rare treat for him to get a book to read. Later he became interested in politics and then came the Civil War. He led the way to the freedom of the slave.

George Washington was of a different stripe. He was just the opposite of Lincoln. He was rich while Lincoln was poor. Yet each had his particular work to do. And the good part about it, each did the work he set out to do. He had a definite object in view in life.

Robert Fulton was the laughing stock of the Isle of Manhattan and it is said there are still some persons there who are the cause of much laughter. Well, anyway, these wise New Yorkers—they are all wise—I never saw a dumb one yet—laughed at Fulton and said he was crazy. The very idea, a boat that run without sails—use only steam. But Fulton's Folly proved itself and he lived to laugh at his critics. He had an idea and saw it completed. He led the way.

Jim Hill was a pioneer of railroad building. He knew that a railroad built through the rich sections of the west would be a paying investment. A huge fortune was the result of his labors.

Marconi conceived the idea of transmitting sound without the aid of wires. Look what radio means to us today. We can sit in our comfortable homes and thank such men as Marconi, Michael Pupin, De Forrest and many others for their pioneering in the field of radio.

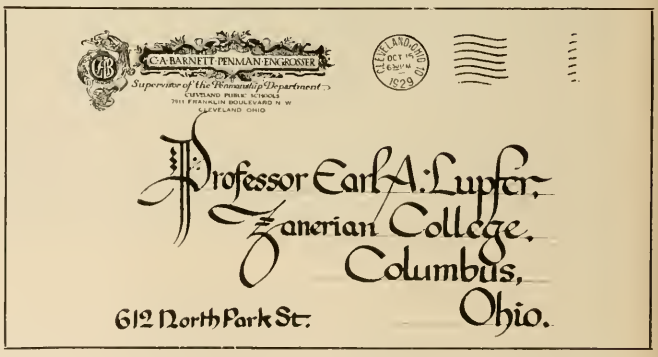
We must not forget our friend Henry Ford. Although he was not the first in the automobile field, yet he made autos possible for the man with small means. He started with nothing but an idea and reaped a huge fortune as the result of his idea. He never gave up. Plenty of people have laughed at Ford, but he just shakes the laugh out of them and builds more and more cars.

George Eastman of Kodak fame had an idea that pictures could be taken easier than the old way. We all know that famous slogan, "Kodak as you go." Mr. Eastman has given much money for the furtherance of all kinds of education and his name will go down in history as a pioneer.

The Wright Brothers were just common ordinary fellows, like the rest of us, but they had an idea that men could fly like the birds of the air. Everybody said they were crazy. And flying is just in its infancy. Possibly some boy will think of some little contraption before many moons in order to make flying as safe as walking on land. It is bound to come and to the fellow who gets the patent, it will mean much money and fame.

Yes, all these men were pioneers but there are others in the world today. However, space will not permit the mentioning of their names. We are pioneers for the boys and girls of 1950. We will all be old has-beens by that time and out-of-date, but have we done our duty to the coming generation?

My hat is off to the boy or girl who is trying to look into the future instead of just taking the days as they come. Look ahead several years and see just where you want to be and then go and place yourself in the reserved seat you have selected. Try to make the world better because you have lived by doing something useful for your brothers and sisters. Give to humanity instead of grabbing.



This envelope came from C. A. Barnett, Cleveland, Ohio.

Lincoln's Gettysburg Address

Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here.

It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

Gettysburg, Pa.,
November 19, 1863.

This address is considered by many the third greatest short piece of literature ever written. H. L. Darner is the penman who did the above pen work.

MONTHLY LETTER

of the

N. A. P. T. S. President

To Penmanship Teachers and Supervisors:

The year 1931 presents a challenge to every penmanship teacher and supervisor. Throughout the country, cities and towns are revising their courses of study and time allotments in all subjects. In many instances we find that penmanship is being eliminated from the seventh, eighth and ninth grades. If this practice continues for long muscular movement writing will become a thing of the past. The average boy and girl at the age of ten or eleven years has not mastered the art of muscular movement writing. Everyone knows that it is the short daily practice period, spread over the first eight years that develops a satisfactory style of business writing on the part of the pupil.

The National Association of Penmanship Teachers and Supervisors stands for the short practice period covering the first eight years of a pupil's school life. It also favors the continuance of the work in the ninth grade where it is possible to have it. How can we hope to give the boys and girls in our schools what they need in the field of handwriting unless we have a united program that has a "punch" behind it that will make superintendents and school administrators realize that the subject cannot be relegated to the background because of its being classed as a "minor?"

Dr. Cody, Superintendent of Schools of Detroit, in an address before the Association last year made one statement that carries weight. He said, "After all is said and done and all of the educational fads have been tried, the public will still judge the effectiveness of the teaching in the schools by the three R's." This statement cannot be contradicted for the business man today is urging the public and private schools as never before to stress more the underlying fundamental principles of education.

This Association is at the crossroads. We must advance if we are to be successful. We must as teachers and supervisors unite and hold to the ideals that are necessary to successful work in the handwriting field.

The officers and all committees of the Association are doing everything possible to make the meeting in Cincinnati, April 22, 23, 24, a success. The penmanship publications are giving much valuable space to the work of the Association and doing everything they can to further our interests. Our enrollment to January 5, 1931 is 133 members. Let me urge every teacher, supervisor or school official who believes that this association has a place in progressive education to enroll and to do so at once.

Meet the President of the N. A. P. T. S.

RAYMOND C. GOODFELLOW

Every supervisor needs the support of this Association. The Association needs the support of every teacher and supervisor. Accept this letter as a personal one. Send one dollar if a teacher, two dollars if a supervisor to Mr. Thaddeus Emblen, 105 Evergreen Avenue, Elmira, N. Y. Work hard during the coming two months and let us show an enrollment as an association by April 1, 1931, of two thousand members. If we are to merit recognition as an Association of educational worth we must put forth our very best efforts now.

RAYMOND C. GOODFELLOW,
President, N. A. P. T. S.

DO YOU TAKE IT SERIOUSLY?
Become a real student of fine penmanship and try to discover how to put more effort into your practice for it is the quantity of effort which counts.

MASTER Penmanship
Write for particulars of our Home-Study Course in Penmanship.
Cards 35c per dozen.
G. W. McGUIRE,
Pen Art Department, Hill's Business College,
619 West Main Street, Oklahoma City, Okla.

WELL KNOWN PENMEN SAY: "Your cards are the finest"; "they are simply wonderful". 12 for 50c with specimen for your scrapbook. **M. OTERO COLMENERO.**
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The finest script obtainable for bookkeeping illustrations, etc. The Mills Pens are unexcelled. Mills' Perfection No. 1—For fine business writing, 1 gross, $1.50; ¼ gross, 40c, postpaid. Mills' Medial Pen No. 2—A splendid pen of medium fine point, 1 gross, $1.25; ¼ gross, 35c, postpaid. Mills' Business Writer No. 3—The best for business, 1 gross, $1.25; ¼ gross, 35c, postpaid. One dozen of each of the above three styles of pens by mail for 40c.

FOR SALE I have two valuable scrapbooks which I shall sell to someone interested in penmanship. Write for full description and price.
A. C. GIBBS
504 W. 62nd St. Chicago, Ill.

ARE YOU LEFT-HANDED?
If so, you are perfectly normal. Let me show you how to write with it. How to hold your paper and pen. There is a right way. Two year's course only $20.00.
Address J. A. BUELL, Penman
Minneapolis, Minn., Business College

Improved Vendwriting
Learn quickly, inexpensively by mail. Free folder explains. Your signature beautifully written six different styles. 10c (coin). Send today.
A. P. MEUB Pasadena, Calif.
Penmanship Expert

N. A. P. T. S. at Niagara Falls. Will you be in the Cincinnati photo in 1931?

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

The "X" is a letter not used a great deal. We have, however, in this lesson some very beautiful beginning stems which are very practical and can be used in many other letters. Study the graceful curve and the location of the shade.

Notice that the heaviest shade comes on the first section down at the base line. When the first down stroke is shaded it should be a secondary shade. As you come down to the base line be sure that you pull the pen towards the center of the body and that the down stroke is nearly straight on the right side but slightly curved on the left side.

Study the ovals and the relative size. All ovals should be made about the same size as the ovals in the "X".

Study this plate for effect. See how much life it contains, or rather see how nearly you can match this same effect and how much life you can put into your work. Accuracy is not the only thing to work for. Study good writing and you will be able to write better.

THE NEW HOME OF TOBY'S BUSINESS COLLEGE

This is the new home of Toby's Business College, Waco, Tex. It is one of the largest office buildings in the city. The College occupies about one-half of the ground floor and a good part of the basement. It is a pleasure to notice from coast to coast the splendid equipment and locations of various business colleges. Business school men realize the importance of attractive surroundings and many of the leading schools are securing some of the best locations in their locality. Mr. Toby is to be congratulated on his splendid location and his up-to-date school.

In 1890 as a teller and assistant cashier of a bank in Waco, Mr. Toby started a night class in bookkeeping. Six years later he resigned from the bank to give his full time to teaching, at which time he conducted day and night school.

In 1899 he chartered his school under the name Toby's Practical Business College from which time he has done a successful and large business. Before and during the time he was with the bank, he practiced public accounting and acted as an expert in courts on handwriting. He is a Fellow of the Central Association of Accountants, England, F. A. A. and a Certified Court Accountant of Texas. During his career he has audited books of almost every line of business.

The alumni of Toby's College numbers nearly 20,000. Mr. Toby has rendered to these young men and women and his community a service which is incomprehensible. He has started many on the road to fame and wealth and his students are scattered far and wide over the world.

Mr. Toby is the owner of copyrights in the United States and publisher of the books of Aristos or Janes' Shadeless Shorthand, an English system and written throughout the world. He is the author of several books on accounting and several novels. You will find him listed in Who's Who in America.

Some Result Getting Methods to Inspire Beginners to Do Capacity Work from the Start

Address Given to Southern Commercial Teachers' Association

By MRS. MARGARET B. MILLER
Wheeler Business College, Birmingham, Alabama

As we think of my subject, "Some Result Getting Methods to Inspire Beginners to do Capacity Work from the Start," we, as teachers, know that there are as many ways as there are students and for each student, as many ways as he has moods. I shall deal, not with some special method which has been found effective with some particular student, but with those general principles that underlie all teaching. I should like to say in the beginning that I put students, mentally speaking of course, into three general classes: **First:** Those who have ambition, who apply themselves and who learn readily. They usually remain in school until they are well prepared and make splendid stenographers. **Second:** Those who have ambition, with little background and no self-confidence. Here is where real missionary work comes in. It requires the best we have in us from every point of view. **Third:** Those who are capable, but with little or no ambition. This class requires more discipline and to my mind is the most unsatisfactory class with which we have to deal.

I. The first impression vitally important.

When we consider that students entering the commercial schools are from almost every walk of life; that their ages range from fourteen or fifteen to sixty-five; that some have been independent in other professions —not accustomed to rules and regulation, perhaps; we must remember that from the very first, they are getting lasting impressions. It is vitally important, therefore, that we exercise the greatest tact in giving them the correct impression from the start. We must have a sympathetic knowledge of human nature, its fears, weaknesses, expectations and inclinations. We should have the ability to put ourselves in the student's place, and to consider situations as they appear to him. We should have the ability to perceive quickly what is the expedient thing to do at all times. We should be willing to recognize that there are millions of different human opinions of which our own is but **one.**

The great problem, with the beginning student is, "What is Capacity Work?" How is the **teacher** to know since he does not know the student, and how is the **student** to know when the work is one of which he is entirely ignorant? There is a danger point. If the student is urged beyond his capacity, or if he is allowed to do less than capacity work, the result will often prove disasterous.

The teacher who would do his part in giving to the world trained, efficient office help, finds in the commercial school room the implements with which he is to build, and these implements are sentient human beings, capable of splendid work, if properly handled. Maximum results depend, therefore, upon the teacher's understanding of human nature and applying this understanding to the material with which he has to work. Thus, the psychological element assumes importance.

II. Know your pupils.

What a great art to be able to interest one's self in others! To be able to strike a responsive cord so that we feel there is something in common between us! A teacher must have a working knowledge of human nature, for, while all mankind responds more or less alike to well-known instincts and habits, there are times when we have to consider the individual. Here is where observation, experience and thinking about your work prepares us to act intelligently. As a good horseman soon comes to handle the spirited horse and the sluggard with equal assurance and success, so the teacher gets to know instinctively what method to use to bring out the best in a pupil. The genuineness and earnestness of your personal effort will bring results.

III. Be interested in what we are doing.

The more we as teachers think and study and plan for the success of our pupils, the better we are prepared to make quick decisions as to what is best for them. "Because I am always thinking of it" was Napoleon's answer when asked how he was able to make such prompt, accurate decisions in the art of war.

The workings of the mind of another! What help we need for its interpretation: the best that scholarship can afford. To teach what is in the book is not sufficient. We must read, study, plan, and supplement the lesson with lessons from our experiences, and from the best ideas of others. Students must be taught that the mastering of a subject is no small undertaking—that it is done by earnest and patient study.

IV. It is not what you tell a pupil but what he thinks as the result of your words—not what you do for him but what you can get him to do for himself.

Not the impression he gets but his reaction upon it determines his development. We can not put ideas into his head. Our words are but symbols of the ideas that are within our own minds. As we teach, the pupil interprets our ideas and from them constructs his own. **Teaching succeeds only** in so far as it enlists the activity of the pupil. Therefore, we should think carefully before we speak—constantly watching and studying the student. It is our business to wake him to thought, to engage his interests, to get him to want to learn.

V. Keep before the student the value of what he is doing and see that his faith in the ultimate outcome is kept alive and inspire him to have confidence in his own ability.

When he enters the commercial school he has faith in the outcome of his venture. He wants to better his condition—he believes that a business course is the quickest and most efficient way to do it, but he is only human. As the days pass he will meet obstacles which for the time being seem unsurmountable. His interest comes and goes. We must have the wisdom to urge him forward when he seems most optimistic, and to encourage when we see his interest ebbing. Someone has said that "in all pedagogy, the greatest thing is to strike the iron while hot and seize the wave of the pupil's interest in each successive subject before its ebb has come." When he enrolls the pupil has faith in the ultimate outcome of his business course. That faith must be kept alive. Without the vision of faith he will not comprehend what is put before him. If he loses his faith in the ultimate successful outcome of his outlay of money and time he loses his incentive to work. The student **must** be made to have confidence in his own ability. This we can do by pointing out to him things that he has done successfully. Isn't it a wonderful feeling to each of us to have some one say **you can do it**—I know you can.

In conclusion, let me say:

Be careful of first impressions.

Study and plan for your pupils.

Be interested in what you are doing.

Keep before student value of his course.

Keep his faith in it alive, and inspire him to have confidence in his own ability.

Then when he has a firm hold upon his work we can urge him toward a successful completion of his course.

LEARN ENGROSSING
in your spare time at home. Thirty Lesson Plates and Printed Instructions mailed to any address on receipt of two dollars, Cash or P. O. Money Order.

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Engrosser, Illuminator and Designer
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Writing, Flourishing, Drawing. Plain and colors, each 50c; both pages, 75c. Both with $1.00 hook, $1.50.

D. L. STODDARD
R. R. 4, Box 141 Indianapolis, Ind.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 6

In this lesson special attention should be given to the dots or retracing.

The first part of the "w" is the same as the "u". The finish of the "w" is exactly the same as the finish of the "v". It should look like a small closed "e". The first and second part should appear to be the same in width. Be careful not to make the letter too wide, especially the last part. Study the connecting strokes and how to join into the shades. They should run up along the shades and not through them.

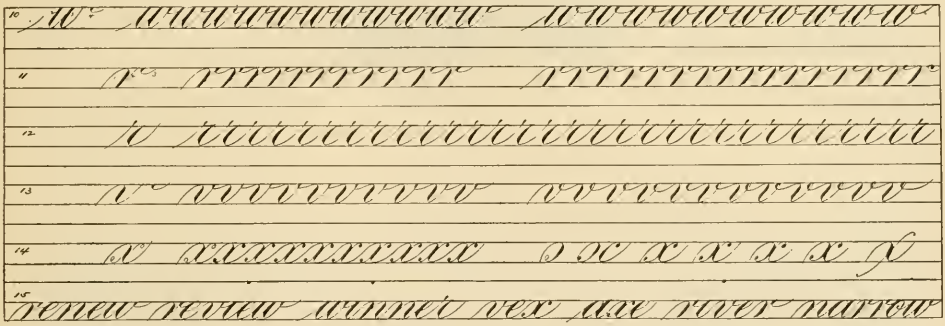
The first style of "r" begins the same as the small "n". The finish is a little different from the "w". The little dot or retrace is not the same as a small "e". Keep the finish up high and graceful.

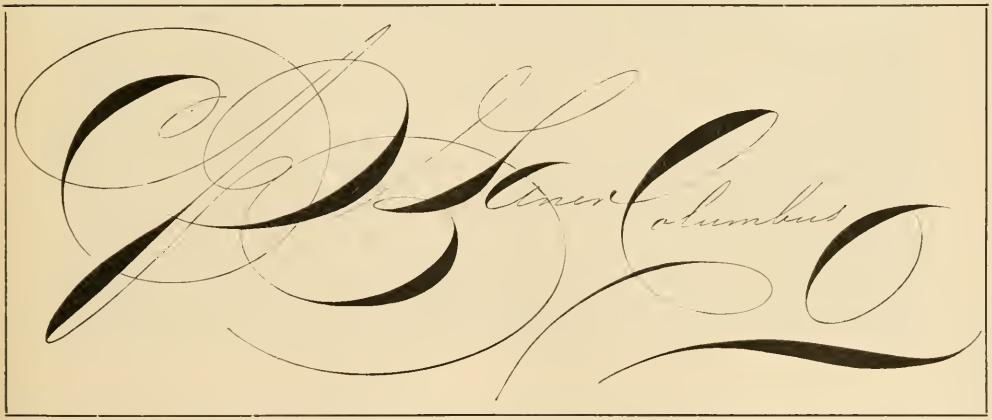
The second style of "r" is not used as much today as the first style though there are places where it works in to advantage. Get plenty of curve on the first stroke and not too much slant. The top turns should be straight and on the headline. Raise the pen before making the straight line and at the end of the straight line. This will enable you to get a better shaded down stroke. Always raise the pen at the base-line of all letters resting on the base-line.

The "v" is a combination of the "w" and the last part of "n". Be careful not to get it too wide. Keep the dot in close to the first part. Compare the width of the "v" with the width of other letters. If it does not look right it is not right. Appearance means so much in this work and in order to see correct you must do a great deal of study of good script.

Here we have several styles of "x". Study the first illustration carefully. Notice the position of the dots and that they are as heavy as the shades and also that they balance. Turn them upside down and see whether they will make good letters.

The last line is a review, or rather application of letters you have worked on. Add other words to this list. In fact, the more actual work you do after working on each individual letter, the better it will be for your roundhand.





A remarkable, bold, fearless superscription by that wizard of the pen, F. B. Courtney.

KARLEN BROTHERS

Out West are three modest brothers who form the greatest trio in penmanship from one family to be found anywhere in the United States or in any country. A. J., L. W. and W. W. are the men who by years of work have made the name, Karlen Brothers, famous in penmanship.

Volumes might be written about these good looking young men and their work. We shall, however, let their work speak for itself. See the specimens of their work in this issue and let us know what you think of them.

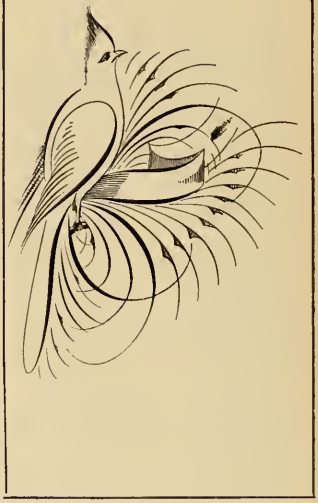
L. W. and A. J. are in Des Moines, Iowa, where they have been successful policy engrossers and penmen. W. W. is in Vilas, S. Dak.

Aside from penmanship the Karlen Brothers have a side line of farming. They control 4,000 acres of South Dakota and Iowa farm land.

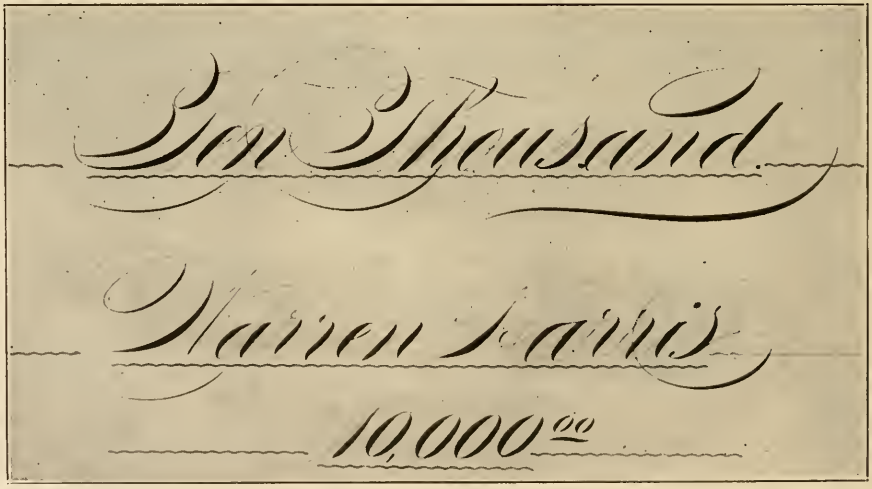
Long may the Karlen Brothers prosper and serve the penmanship profession.

A. J. and L. W. KARLEN

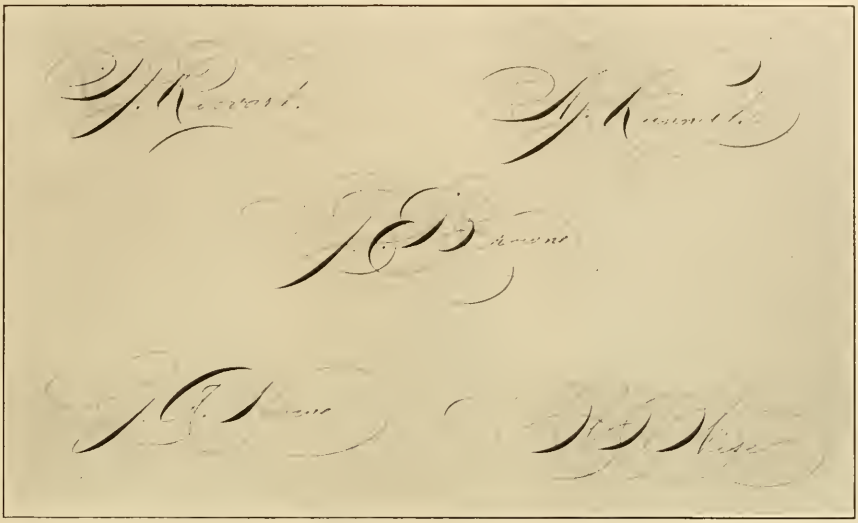
Two of the three famous Karlen Brothers.



This dignified flourish is from the pen of A. J. Karlen.



A sample of A. J. Karlen's bold, dashy script used in engrossing policies. Good script or hand lettering greatly enhances the appearance of a policy.



One of the most skillful group of signatures we have had the pleasure of examining in recent years. They were made by W. W. Karlen, one of the Karlen brothers.

This soaring eagle escaped from the pen of one of the Karlen brothers.

Right-Left-Handed Twins

An Interesting Experience

These two good looking girls are Eileen and Irene Cozzen, ten-year-old twins, in the Lincoln School, Parkersburg, W. Va., Miss Goldie Backus, teacher. Eileen is left-handed; Irene, right-handed. Eileen had always used her left hand until last January when Irene seemed to be getting ahead of her and it was suggested that she, too, try to use her right hand. She immediately began using her right hand in all her written work. She had determination and her work improved to such an extent that she caught up with her right-handed twin and both got their writing up to a high standard. Mr. R. W. Carr, the Penmanship Director, has been very interested in this case which seemed to work out to the advantage of all to change the left-handed child.

THE N. C. T. F. PENMANSHIP ROUND TABLE

Rene Guillard, chairman of the Penmanship Round Table, reports that the meeting was enjoyed by all who attended in Des Moines, during the holidays.

Mr. J. A. Savage, the very able Omaha Supervisor of Penmanship, read and discussed Mr. J. S. Griffith's paper, "The Objectives of the Private School Teacher."

Mr. Graham, Supervisor of Penmanship in the Des Moines Public Schools, read a paper on the penmanship situation in his city.

A penmanship exhibit was one of the features of the meeting. This exhibit was enjoyed by all the lovers of fine pen work who chanced to see it. The exhibit contained work from some of the best known penmen of the past years: H. B. Lehman, H. P. Behrensmeyer, H. L. Blanchard, F. B. Courtney, T. Courtney, S. E. Bartow, E. W. Bloser, L. H. Hausam, F. W. Tamblyn, and C. E. Doner.

Other well known names were: H. L. Darner, E. A. Lupfer, J. J. Bailey, C. A. Barnett, J. S. Griffith, Rene Guillard and P. Z. Bloser.

Some of the younger members of the profession represented were: J. A. Francis, C. A. Romont, John R. Cox, Clydia May Richardson, Primo Bini, A. J. Sylla, Dwight L. Gadbery, Stephen A. Ziller.

The very fine flourishes of Mr. Harry L. Blanchard of Los Angeles were the sensation of the show. If one should judge by the quality of the work Mr. Blanchard does, he can rightly refer to himself as being 75 years young.

Other work worthy of mention was that of J. A. Francis of Omaha, Nebr., C. A. Romont, Boston, Mass., and John R. Cox, Columbus, Ohio.

New Officers for 1931

Chairman—Mr. Virgil Graham, Superintendent of Handwriting, Des Moines, Iowa.

Secretary—Mr. S. C. Bedinger, Greeley, Colorado.

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CARDS: White, linen, tinted, emblem, comic, Ink; pens; card cases; etc. Samples and prices 10c.
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Madarasz Artistic Gems. Lesson in Engrossing Script, Practical and Artistic Lettering, Madarasz Large Engrossing, Ornamental Penmanship, American Business Writing.
Each book contains 32 pages. A big four-page circular containing a page from each book sent free.
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Diplomas and Certificates
Catalog and Samples Free
Howard & Brown
Rockland, Maine

The seventh of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

COVER DESIGN

(See front page)

Commercial designing is a lucrative field for pen artists, who are able to produce original and artistic designs. Elaborate designs similar to the one shown in this connection cannot be made in a minute, but on the other hand, much study and planning will be required. The best designs are those that have a meaning or significance, like the cover to which we call your attention. The bi-centennial of the birth of Washington warrants special attention at this time, and the decorative features of the design have a decided significance, for instance, the laurel is a symbol of fame and honor, the oak is a symbol of strength, and the eagle and shield have a meaning in our American history. These together with a portrait of Washington make the design at once most appropriate for this special time and purpose.

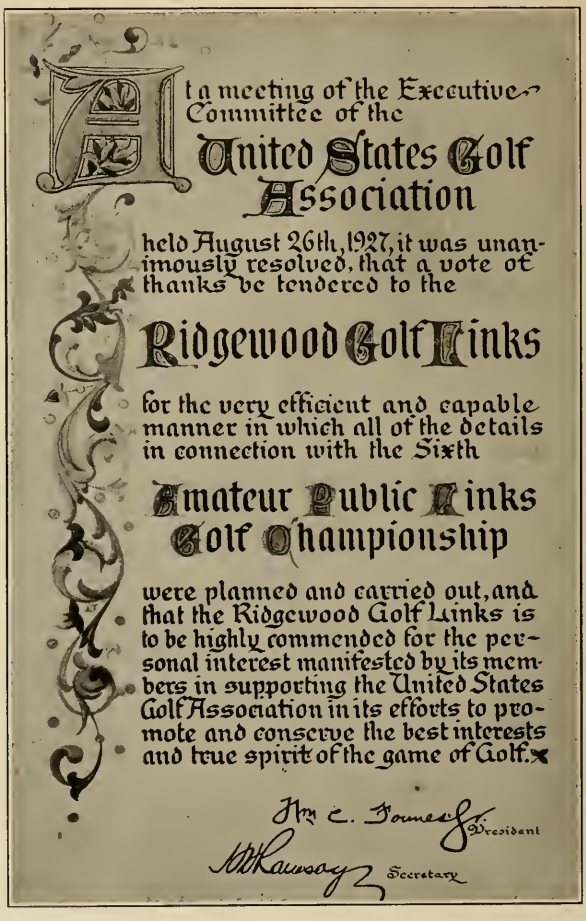
We would suggest that you first make a very rough pencil sketch, about the size of the front cover of the Business Educator. See that all parts of the design are in perfect balance and also that the color scheme is definitely suggested, in fact, aim for a well-balanced colorful design, and this accomplished you will be able to proceed with the enlarged drawing with more assurance of satisfactory results.

The center of interest is the portrait of Washington, and this part of the work will test your skill as a pen artist. Strength and force of character must be shown in the face of our great national hero, whose outstanding wisdom and inspiration will ever remain the greatest heritage of the American people. This portrait is strong in color contrasts. Use a fine pen in modeling the face. Note the striking effect of the light on the forehead and hair and the dark background. Very few lines should be used on the hair under the strong light. Aim for proper blending of tone values. The background is effective in color vibration. Study it closely.

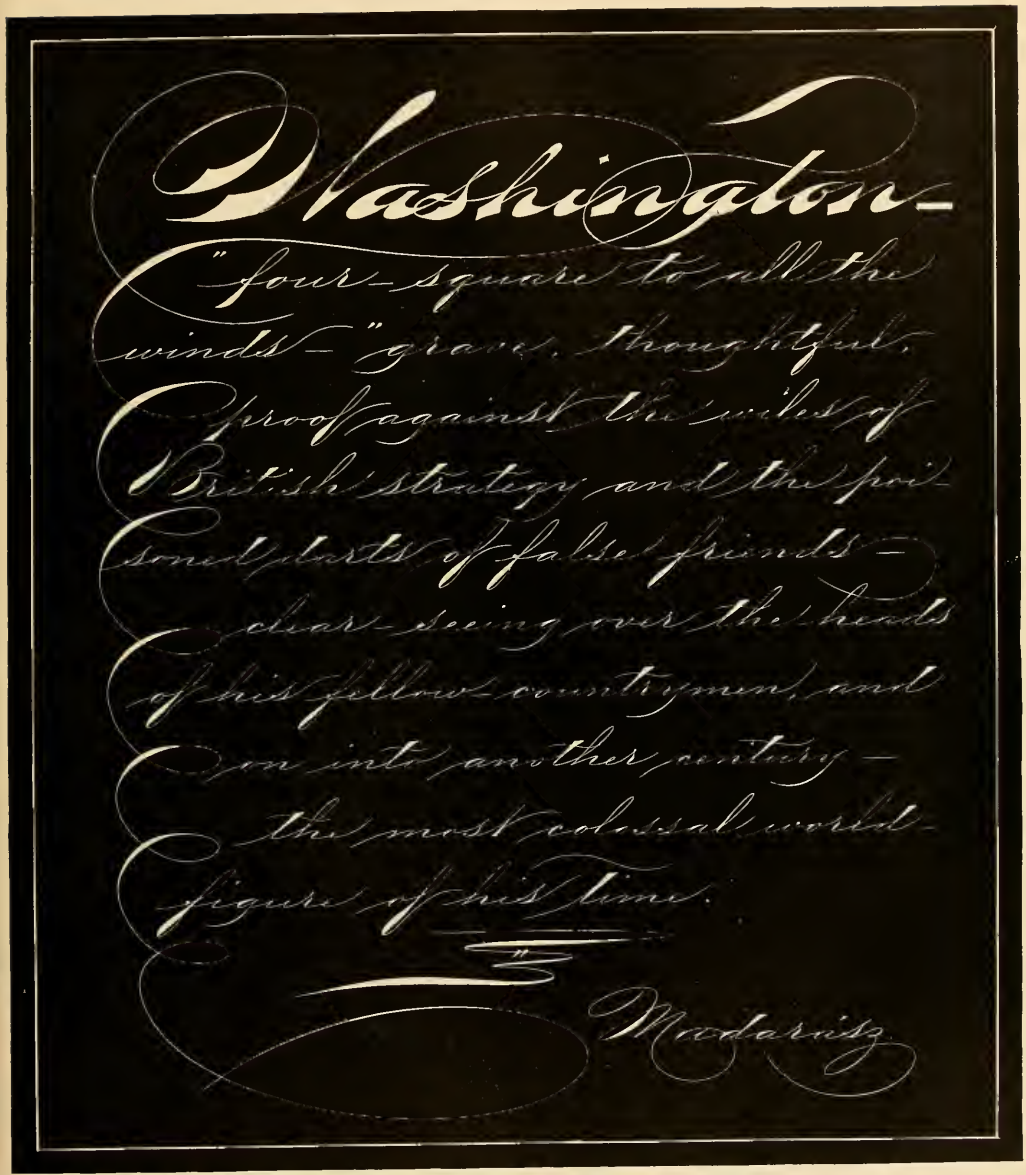
The oval was made with ruler and dividers. How many know how to do this mechanically? The oak and laurel will need critical attention. Make the largest masses near the shield and ribbon at bottom of design. Use a fine pen for color values of leaves and branches, also for the ribbon. Thick lines and patches of solid black behind the leaves and near shield will add to the effectiveness and the general contrast. The eagle was drawn very simply with lines and dots. The lines of the small lettering beginning with the name "Washington" must conform to the waves of the ribbon. Another test of skill in free-hand lettering. The background of initial "B" was ruled but not with a spacing square. Note that the ribbon on wreath at left of initial "B" and the tail on the "Y" in February help to balance the design and relieve the white spaces. The hatchets and cherries remind us of the story, true or false, of the cherry-tree episode in the life of Washington.

There is material enough in this design for several lessons, and if we have failed to make our instructions clear please advise us, and we will gladly send you further suggestions or criticize your work. Remember the pen is mighty in more ways than one, and a mastery of pen-art on your part will prove a most profitable accomplishment.

Use good materials for best results.



This was engrossed by the Ames & Rollison Studio, New York, N. Y. Notice the simplicity of the lettering and the beauty of the scroll which was done in colors. This specimen was published in our September number and by mistake was credited to H. W. Strickland, Philadelphia, Pa.



Washington — Madarasz — two leaders in their professions. We owe both a debt of gratitude and can well afford to study their work.

E. L. HUFF
Teachers' Agency, Missoula Montana
Member Nat. Assoc. Teachers' Agencies

ALASKA TO NEW MEXICO
Normal and College graduates only. Enroll NOW for the best positions in 1931. Special reference service for independent applications. 1931 Certification Booklet FREE with enrollment. 16 years' experienced personal service.

The Penmanship Teacher as a Handwriting Expert

— by —
E. W. STEIN, New York, N. Y.

A penmanship teacher is generally interested in all phases of handwriting even though the matter is not directly connected with teaching. One of these subjects is the identification of handwriting and the detection of forgery. Every time an important forgery case gets wide publicity, it tends to arouse the latent interest of the teacher in this fascinating study.

In many localities, especially in the smaller cities, an outstanding penmanship teacher is frequently consulted by lawyers regarding the genuineness of handwriting and other important document problems. This consultation often leads to an appearance in court as a witness which is sometimes a pitiful performance especially on cross examination when a skillful lawyer takes advantage of the inexperience and lack of thorough technical knowledge of the witness. This embarrassing experience can be avoided by a teacher who makes a special study of the subject of disputed handwriting.

The ability to write skillfully does not alone qualify one for the difficult and exacting work of a document expert, but if the learning and teaching of writing has been thoroughly and intelligently studied, it furnishes an excellent foundation upon which to begin the more complete study of the examination of documents. A knowledge of the forms, proportions and connections of letters in the different handwriting systems, the period during which they were taught, and the skill to reproduce these systems is generally a part of a teacher's qualifications and is a valuable basis for a study of disputed handwriting.

A necessary qualification for the handwriting expert is the ability accurately to see similarities or differences in forms of letters in two specimens of writing. In fact, one of the writers on the law of evidence has treated this qualification as so important that he has called the expert on handwriting a "skilled observer." The teaching of handwriting tends to develop accurate observation in the teacher because of the necessity for constant comparison between the imperfect work of the pupil with an ideal or copybook form of letters. Mistakes in handwriting, like mistakes in other lines, cannot be pointed out unless they are seen.

To see and point out differences or similarities between two specimens of handwriting is an important step in determining whether or not a signature or other handwriting is genuine, but this operation alone is not sufficient. The general weakness in the ability of a penmanship teacher as a handwriting expect begins at this vital point. It is not enough merely to see characteristics and qualities in a handwriting but they must be interpreted, and given their correct significance as bearing upon the genuineness of the writing in dispute. The ability correctly to interpret and to reason logically concerning observed facts in handwriting is the essential qualification of an expert. The teaching of handwriting does not usually afford an opportunity for the complete development of this necessary qualification. Properly directed technical study is the only way it can be acquired. The road is an arduous one but to the person who has a real interest in the work there are satisfactions and rewards which amply justify the drudgery. One would be reluctant to make these statements who had not traveled the rugged road leading from penmanship teacher to document expert and who had not learned from personal experience its length and difficulty.

The penmanship teacher who has really studied the subject of handwriting and who has an inclination to become proficient in the identification of handwriting and the presentation of testimony in court is fortunate now in being able to procure some excellent books on the subject. The progressive and intelligent teacher will find the study of disputed handwriting a highly interesting one, and this knowledge will open up a new perspective on teaching, especially the teaching of signature writing.

The second edition of "Questioned Documents" by Albert S. Osborn is undoubtedly the best technical book on the subject that has ever been written. It discusses the technical phases of the examination of handwritiing in a thorough and masterful way. This is a good book with which to begin one's special education on the subject. "Forensic Oratory," by Wm. C. Robinson, "The Principles of Judicial Proof," by Prof. John H. Wigmore, and "The Problem of Proof," another book by Albert S. Osborn, are books that should also be included in this preliminary study. These last three books deal more particularly with the presentation of testimony in court than with the technical examination of a document. No amount of study, however, can take the place of common sense and the ability to reason accurately. These important qualifications combined with a good working conscience, will avoid mistakes and failures and assure accuracy and success.

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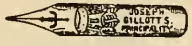

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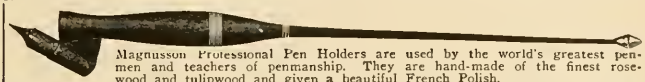

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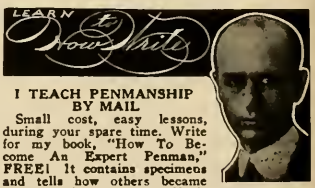

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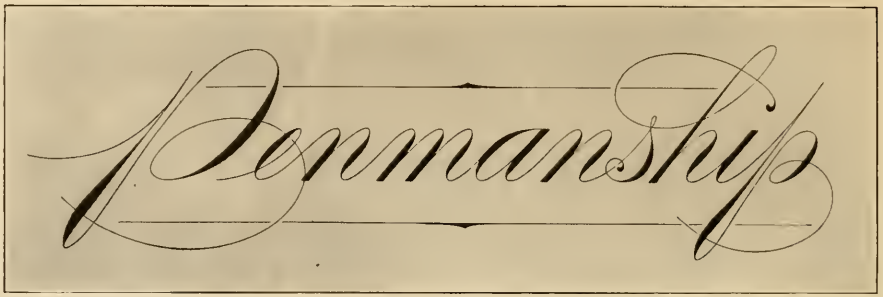

This beautifully written word is from F. S. Stanley, 1666 Manchester Road, Akron, Ohio.

PUBLIC SCHOOL HANDWRITING

(Continued from page 15)

plan which some are undertaking is simply making handwriting a required subject for ten weeks of each semester in the seventh and eighth grades. This plan specifies a certain time allotment each day for formal instruction. The best that can be said in this connection is that at least the pupils do get handwriting instruction. Those of us who attempt to be liberal and still conservative enough to insure results, feel that handwriting must have its place in the Junior High School course. If it simply means grouping those for instruction who must become more efficient, well and good enough, but if this plan does not bring desirable results, then writing should be required in at least the entire seventh grade of the Junior High School and the instruction should be of the diagnostic and remedial type.

Time does not permit me to discuss in detail the general objectives embodied in a practical modern course of study to say nothing of the objectives for each grade. It will suffice to direct you to the report of a committee on research in handwriting, found in the Fourth Year Book, superintendents' department of the National Educational Association. I think this committee after a careful study of the penmanship problems, has acquainted us with quite reliable information. At least, the report, though not recent, is worth our careful consideration. There is a short report recently made in Indianapolis on the general objectives and general principles of Handwriting which is also quite worthwhile.

As supervisors and teachers of handwriting we must accept not only the findings of honest, scientific research, but we must enter without prejudice into such experiments as it falls our privilege. Truths must be found and facts stated by carefully organized observation and the recording of results. There is much to be learned in the study of handwriting that may greatly alter our present attitudes. If our present attitudes are found to be in accord with the results of our scientific observation, then will such attitudes be benefited as they will be placed on a still firmer basis. It might be well at this time to consider just a few avenues where research may reveal some valuable information. First, is the alphabet as we know it today, entirely satisfactory, or is there room for simplification which may result in a more easily executed alphabet? The change in motion direction as from a direct to an indirect oval motion complicates the movements, retards speed and in many cases adds nothing to legibility. Speed is also retarded by the various pauses and delicate retraces. Especially is this true for those who undertake to write with a fluent movement from left to right. Much could be said on this alphabet revision but I must hurry on. In the second place is an orthodox position and movement as upheld by many supervisors and teachers necessary for the mases of people? Some criticize the required position in that writing is done under so many different conditions and with different media as to make it almost impossible to adhere to what we term the correct position. Many times children must write on their laps while holding a book in the left hand; write on very small desks, two-thirds covered with other material, of course, not in the writing lesson; and under many other conditions all of which are not in accord with making an ideal writing position habitual. Some further contend that for the most part the writing of the grown ups will be of such nature that good positions of the hand and arm are impossible, as for example, signing a ticket for the delivery boy. They will admit however that there are those who through necessity must write well, as for example the clerk and bookkeeper. It is needless to say, however, that the best writing is done with good position and fluent movement but in consideration of the fact that conditions are not always ripe for such position and movement, to what extent should they be taught and how great should be the allowance for variations from that considered correct? An investigation to determine the percentage of those who continue to use correct position and movement after leaving school might be of service to us. It is quite easy for supervisors to investigate the carry over in actual school work. From the information that we now possess, of course, we would uphold fluent movement as a result of correct position. Some supervisors have investigated the business world's attitude toward good writing by means of questionnaires and have invariably found it favorable. If this plan were resorted to more widely by supervisors, probably superintendents, little interested in handwriting instruction, would lend it greater consideration. We are apt to sit by and let things drift rather than undertake to direct them by a presentation of our findings to those in authority. There is an old saying that the squeaking wheel gets the grease and the educational wheel is no exception. Many important questions relative to penmanship instruction and the course of study present themselves to the wide-awake supervisor, questions to which there are no definite satisfactory answers available. Such questions should stimulate all supervisors to careful scientific investigation. No one supervisor will be able to investigate all of these questions, but every supervisor should be experimenting on some one question. The findings of these experiments will do much toward advancing our penmanship progress when they have reached all concerned in it. This can best be accomplished by organization. It is being attempted very earnestly by our National Association of Penmanship Supervisors and Teachers which meets in the spring at Cincinnati. It is to be hoped that by such an organization the very best that each has to offer may be pooled as a basis for building future courses of study.

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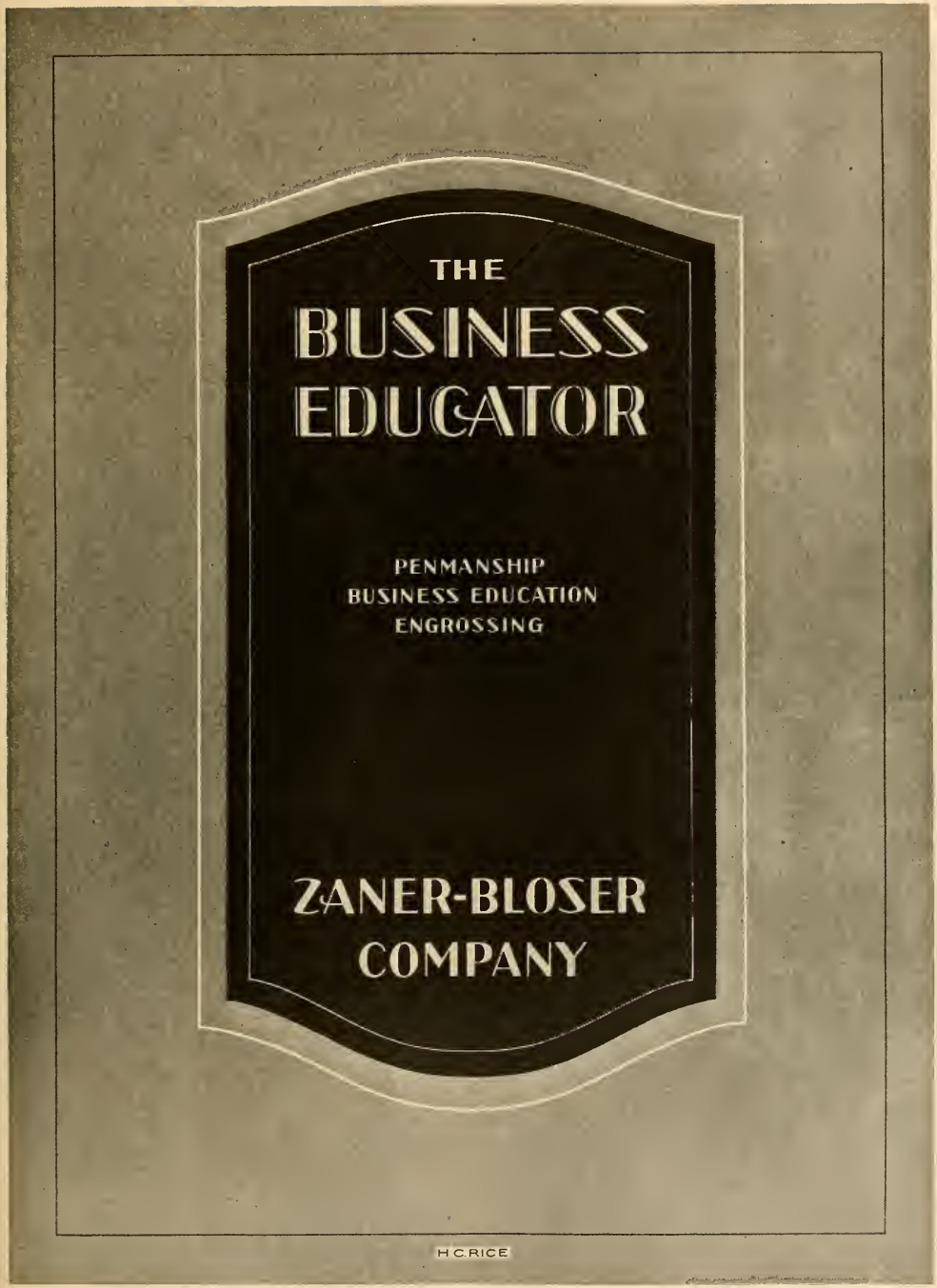

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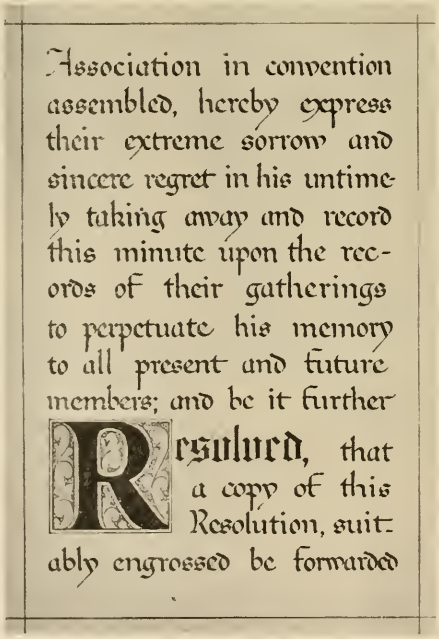

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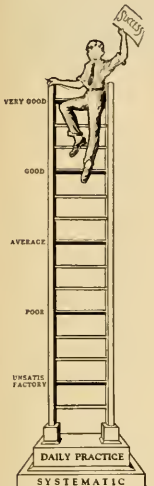

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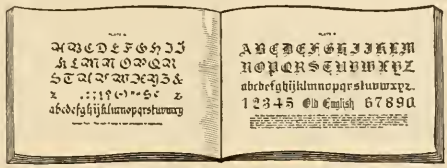

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Are Your Secretarial Students Being Trained For The 1931 Job?

A nationally known editor has been quoted as saying that shorthand and typewriting are the two subjects in the commercial field that function effectively on the firing line of business—or words to that effect. Unquestionably this is true of shorthand and typewriting as such. But gradually we have been bargaining into an era of new business techniques and procedures, due to changing conditions.

Business men of the executive type generally are keen thinkers and analysts, and are capable of making versatile adaptations to meet new situations. Besides this, every year business absorbs thousands of young business technicians, graduating from the business administration courses of the universities, and comparable courses in private business schools, who come into business with a fresh viewpoint, new ideas, new techniques. This has been going on for a long time.

What is the effect of this on our stenographic courses? Simply this: the training for mere skill in shorthand and typewriting, fundamentally basic, will no longer fill the bill. **In our secretarial or stenographic course we must train for the job.** Now secretarial techniques have been developed, requiring new knowledge and new skills. The secretary of today must have a broader knowledge of the business structure and business practice—their purpose, how they function, and how she functions in relation to them.

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Secretarial Studies

By Rupert P. SoRelle & John R. Gregg

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THE GREGG PUBLISHING COMPANY

New York Chicago Boston San Francisco Toronto London Sydney

VOLUME XXXVI COLUMBUS, OHIO, MARCH, 1931 No. VII

PROPER ATTITUDE

Up in Laurel, Mont., there is a teacher in the public schools who has a splendid attitude toward her work. This young lady, Lula Barnard, is working on penmanship and sending her work to us regularly. The other day some work came from her which she did with her left hand. This work represented twelve hours practice over a two-weeks period with the left hand. While Miss Barnard is an excellent right-handed writer, she felt that she would be able to help her left-handed students more if she actually made a serious attempt to write with her left hand. She is thus able to see the difficulties with which the pupil is confronted. Naturally, there is a marked difference between the control of her left hand and her right hand. However, we want to commend the attitude displayed by this teacher. The disposition to be willing to spend twelve hours on work with no other object than to be able to help her pupils is the attitude of a true teacher.

With competition in the teaching profession as it is today and as it will be in the future, we predict that most teachers will have to spend more time preparing for work in the schoolroom. Teachers will have to give more service than they have been giving in the past and receive less money for it—and many should learn to write better.

WILLIAM BEECHER LEE

On July 20, 1930, William Beecher Lee died of heart trouble. Mr. Lee took up penmanship in Columbus in 1905. He later became cashier of the Rittman Savings Bank, Rittman, Ohio.

Attend the E. C. T. A., Boston, Mass., April 1, 2, 3, 4. Dr. John A. Luman, Peirce School, Philadelphia, is president.

WELL KNOWN COMMERCIAL TEXTBOOK PUBLISHER DIES

C. W. D. Coffin, who for the past 30 years has been in charge of the commercial publications department of the American Book Company, passed away December 7, 1930, at East Orange, N. J. Mr. Coffin was one of the best known commercial text book publishers and his passing will be a a great loss to the commercial teaching profession and to thousands of friends.

C. W. D. COFFIN

He was an ardent advocate of good business penmanship, and always insisted that in commercial pupil training, good penmanship was one of the most important steps to success.

From his son we gathered the following information:

Born in Barrington, Shellburne County, Nova Scotia, April 10, 1867. Graduated in 1884 from Hibber's School, Barrington, a small rural school located two and one-half miles from his home. The course was equivalent to our elementary and high school courses. This school is still in use today.

In 1884 he became principal of, and taught in, the Clyde River, Nova Scotia, School.

In 1885 he went to Port La Tour, Nova Scotia, as principal and teacher. During the years 1887-88 he went to California and engaged in business. In 1888 he returned to Nova Scotia as principal of the school at Lower Argyle.

In 1889 he went to Weymouth Bridge, Digby County, Nova Scotia, as principal of the school at that place, and remained there until 1892. The following year he went to Bridgewater College, Mass., and spent one year as a student. In 1893-94 he was Head Master at Patterson's Boarding School for Boys at Horton's Landing, Nova Scotia. In 1895 he moved to Boston and became instructor in mathematics at Burdett College, remaining there through 1898. While in Boston he taught evening classes in Medford High School and at the Y. M. C. A.

December 24, 1897, he married Elizabeth Parmelee of Worcester, Mass., and moved to West Medford, Mass. In 1898 he became associated with Williams & Rogers of Rochester, N. Y., at which time he moved to New York and opened up their New York office.

In 1904 he moved to East Orange, N. J. where he resided until his death.

F. B. Moore, President of Rider College, Trenton, N. J., a close friend of Mr. Coffin, writes as follows:

"I became acquainted with Mr. Coffin about the time he became associated with Williams & Rogers, probably the nation's first publishers of commercial textbooks, later to be used in high schools when they began to introduce commercial courses.

When this company was taken over by the American Book Company, Mr. Coffin joined their forces and, I believe, had much to do with the securing

(Continued on page 25)

THE BUSINESS EDUCATOR
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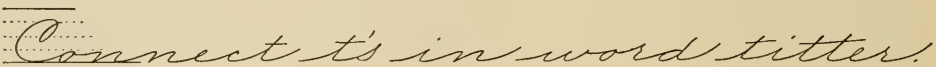
The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Practical Handwriting

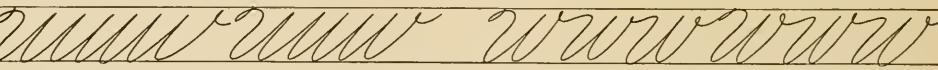
By the late C. P. ZANER



Connect t's in word titter.

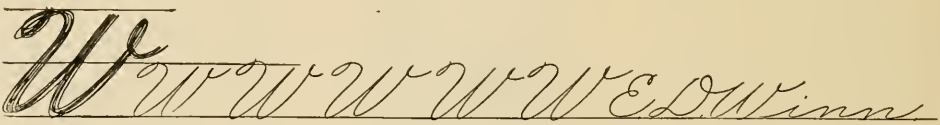
See that the little finger slips freely toward the right while the pen is going from letter to letter. This lateral action needs to be as firm as it is free, as sure as it is light. Strength is one of the chief qualities between business writing and the proverbial "school-boy" hand.

Keep the spacing wide between letters. No other one thing will aid you so much to acquire strength and sureness as well as to apply arm movement to all of your written work as wide spacing between letters. Keep all down strokes as nearly parallel as possible. Write each word without raising the pen. Write the sentence three times in one minute.



This tall, lower-turn exercise needs to be made with more vim and more in-and-out movement of the arm than the small lower-turn exercise. Retrace center of letter as far downward as you can, and keep turns narrow on base line.

The double-turn **W** exercise needs to be practiced frequently with perfect freedom and ease. See to it that your paper is at the right angle, and that your hand is not resting on the side. Remember the first finger should be curved but little. Hold the holder lightly; that is, do not grip it. Make page after page of each of these exercises until you can make them well and freely. Watch spacing, keep down strokes nearly straight, and secure uniform slant. Lightness of touch is desirable.



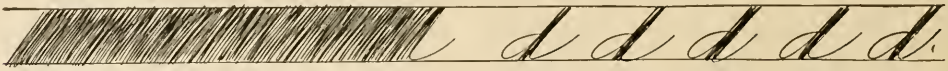
The **W** begins and ends the same as **V**. The central part should retrace downward about half the height. The two down strokes should be kept as nearly parallel and straight as possible. The letter also resembles very much the enlarged small **w;** about the only difference is that it begins with a curve at the top instead of an angle, and that it does not finish as high as the small letter.

Use a graceful, in-and-out, elastic arm movement. Count; loop, 1, 2, finish. Make the letter at the rate of about 36 a minute. The tendency is to slant the first down stroke too much, and to slant the second down stroke too little. Join **D** and **W** in the name.

Win a true motion and write.

That's just it; you must **"win** a true motion" if you would write well. And the true motion is of the arm and not of the fingers. Therefore practice freely and frequently the movement exercises before attempting the letters or sentences. Master each exercise as you come to it, and the rest will be easy. Practice the difficult letters and words first by themselves.

Be sure the body is upright and not bent at the waist. Keep the sleeve loose so that arm may act within it forward and backward. Also see that your pens, ink, and paper are in good writing condition. Remember that "Trifles make perfection and that perfection is no trifle." Swing freely from one word to another, and confidently.



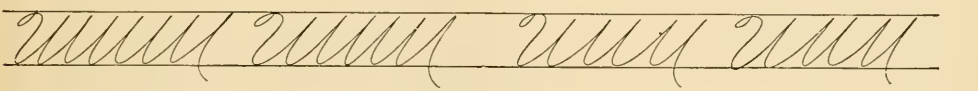
Try to produce a gray-like effect in compact or tracing exercises. Wide, open or black spaces should be avoided. About 200 down strokes should be made in a minute. Pen should not be raised throughout the exercise. Keep turn narrow at base of d-like form. Close a part of letter, and make both turns on the base line as near alike as you can. Start the **d** exercise with a leftward swing, and curve the up stroke less than the first. Retrace the stem part five times and then finish carefully with a right curve. Keep the **a** part half a space high, and watch slant of the stem part. How about your position? Count; start, 1, 2, 3, 4, 5, finish. Use a lively movement but finish with care.

The **d** is composed of **a** and **t** combined. Each **d** should contain a perfect **a**, as well as a perfect uncrossed **t**. Always close the oval part, and never loop the stem, or it may be mistaken for **cl**. The top should retrace as far as the **a** part, and the last turn should be as narrow as the first. Count; 1, 2, 3, 4; 1, 2, 3, 4; etc.

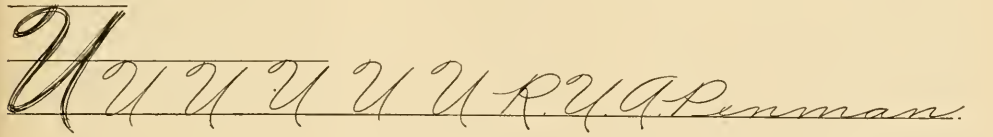
Be sure to use enough arm movement to make the execution easy and unrestricted. Sufficient finger action may be employed to insure a perfect retrace. A slight cooperation of the fingers is not objectionable, providing you do not use enough of it to make the work labored or broken. Write the word without raising the pen.

Use enough arm movement to make the work graceful and thoroughly easy, and a little finger action in the **t** and **d** to insure good retracers and precision. Strive for smooth, graceful, clear-cut lines, free from breaks, nervous kinks, or unsightly wabbles. Form and freedom should go together. Study the thought in the copy.

All under turns should be as near alike as possible. Uniformity in turn and angle and retrace is very essential. A uniform movement is necessary for a uniform form. Be careful to make the hook of the **c** wide and rounding. Each good **d** contains a good **a, i,** and **t.** Can you find all three? Close the **s** at the bottom.

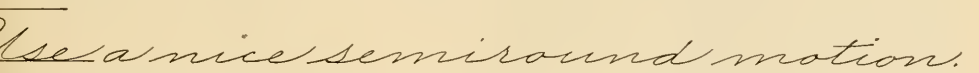


Use a free, forceful, in-and-out movement in these exercises. The second exercise will demand more carefulness of spacing than the first. Watch spacing, slant, and height, as well as quality of line. The latter tells many secrets as to kind of movement you are using, and whether your touch is too heavy or too light. Indeed, quality of line reveals quality of effort, and quality of effort determines rate of progress. Only the right kind of effort produces improvement. The other kinds of effort are waste of energy and paper. Now see if you cannot do better than ever before. Be graceful rather than painfully exact. Drive the pen, don't drag it. Finish each exercise with a graceful curve.



The **U** begins the same as **W,** and ends the same as **A.** Retrace and never loop the second part of the letter and keep the second part about as high as the first. Count; 1, 2, 3; 1, 2, 3; etc. The capitals in the name are not a full space high. Watch letter endings.

See to it that you sit sufficiently straight to insure freedom, and that you have the eye far enough from the paper to see the general proportions of the letter plainly while making it. The tendency of nearly all persons is to get the eye too close to the paper while practicing. Keep side of the hand off of the paper, and do not pinch the holder tightly. Do not bear heavily upon the muscles in front of the elbow.



Good writing is plain and free. Rounding turns and sharp angles make writing plain, providing each is in its right place. Therefore always see to it that there are turns where there should be turns, and angles where there should be angles. Then your writing will at least be legible, which is worth consideration. Watch spacing between letters.

But legibility secured by the drawing method is not worth much because it is tiresome and slow. Therefore be free and even graceful in all of your movements. Employ the arm rather than the fingers, and push the pen along lively over the paper rather than drag it. Cultivate a light touch of the pen to the paper. Quality of line is important.

SUCCESS DEPENDS UPON MAINTAINING A GOOD START

EVERYDAY WRITING

By C. E. DONER
Script by Parker Zaner Bloser

The answers to the twelve questions I gave you in the February number are as follows:

1. Plainness, the quality that makes it easy to read.
2. From 12 to 15 inches, the safe distance.
3. The easy swing of the hand and pen before touching the pen to the paper.
4. In the forearm, the **flexor** and **extensor** muscles.
5. In the upper arm and around the shoulder—the biceps, triceps, pectoralis, deltoid muscles.
6. Tipped a trifle to the right on top and slightly raised underneath.
7. Two, the muscle in front of the elbow and the last two fingers.
8. Both nibs gliding evenly which makes the pen level on the paper.
9. Either **at** or **back** of the knuckle.
10. They are proportioned on a basis of thirds.
11. The semi-extended letters are t, d, p.
12. The ability to write well is more a matter of **care** than skill.

Let me advise you to make a study of these and similar questions which will make the practice of handwriting more interesting, understandable, and intelligible. One can never know too much about handwriting and the **process** of producing it. Some one has said that it is the little knowledge which is a danger thing.

Think and **write, write** and **think,** then there will be no loss of ink.

Quality of Line.

This depends upon the quality of ink, kind of pen, and pressure on the pen. Good quality, as indicated in the smoothness, evenness, and clearness of the writing, is the result of a fluent, steady, and well-controlled movement.

THE FOLLOWING ARE EXAMPLES OF POOR QUALITY LINE

testing whether that nation or any nation

Uneven or shaded line.

testing whether that nation or any nation

Too light; poor quality of ink.

testing whether that nation or any nation

Too heavy; needs a new penpoint.

Fourscore and seven years ago our fathers brought forth upon this Continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

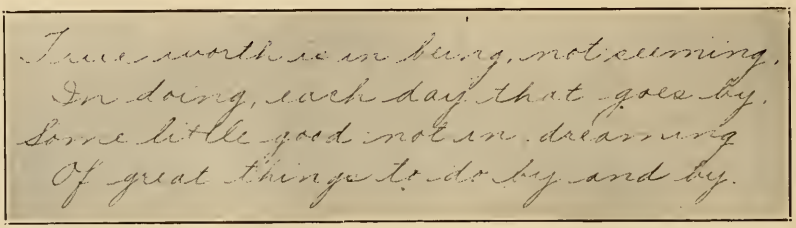
Scores 70 on the Ayers Scale. Size and proportion are the glaring faults.

A Study of Alignment.

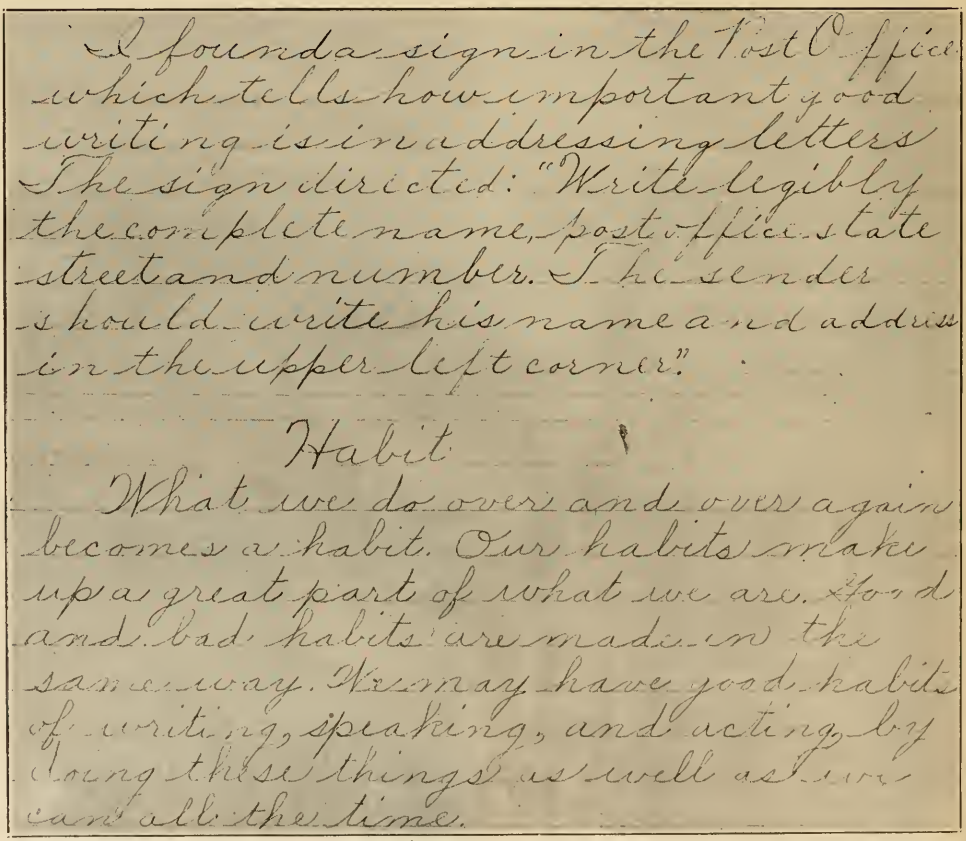
This means that all the letters should rest evenly on the base line and also be of a uniform height. Remember that the letters have three heights—extended, semi-extended, and lower case. Be particular.

This illustrated complete and correct writing position. See that your posture is easy and relaxed.

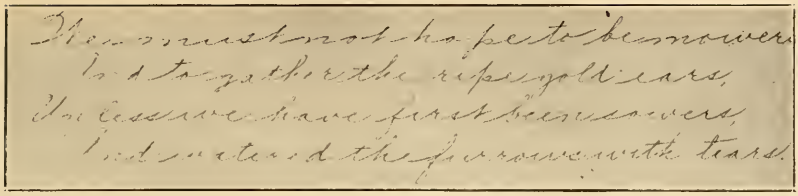
Students' Department



This specimen was written by Freda Kraft, a student in the Benjamin Franklin Junior High School, New Castle, Pa., Bessie G. Maldoon, teacher. Notice the ease of motion and also how easily it can be read.



Some fine writing from the Middletown, Ohio, schools, Lydia Sheafor, Supervisor of Handwriting. The top specimen was written by Iona Lyles, a fifth grade pupil, and the bottom specimen was written by Mattie Embry, a sixth grade pupil. Both are pupils in the Young School.

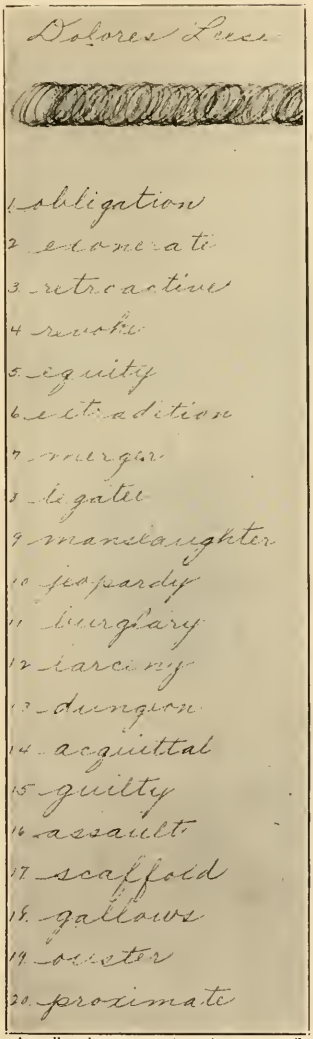


Mary Latess is a 9-A pupil in the Benjamin Franklin Junior High School, New Castle, Pa. Bessie G. Maldoon is the teacher who insists upon good writing in all classes.

"When My Ship Comes Home," made by Mary Huggins, a pupil of H. F. Hudson, Beacom College, Wilmington, Del.

Dunwoody Business College

Written by E. A. Lupfer, Principal Zanerian College.



A spelling lesson by Dolores Leese, a pupil in the Benjamin Franklin Junior High School, New Castle, Pa., Bessie G. Maldoon, teacher. Mrs. Maldoon believes in getting neat well-written spelling lessons.

INITIATING A HANDWRITING PROGRAM IN BALTIMORE SCHOOL

— By —
BEULAH P. BEALE, Supervisor of Handwriting
(Reprinted from the Baltimore Bulletin of Education)

The need for more emphasis in handwriting teaching in Baltimore first became evident when high school graduates of our commercial courses went out into the business world. Some of our most promising students experienced difficulty in obtaining employment because they did not write legibly. A typical incident which occurred on one of many visits made to Baltimore business houses in order to gather handwriting data will serve to illustrate the value placed upon legible writing by employers. When the assistant personnel manager of a company employing hundreds of office workers was asked about the importance of good handwriting, she pointed to two piles of applications on her desk with, "I sort all applications first on the basis of legibility of the writing." An examination of the discarded applications justified her criterion. The commercial teachers have been doing their best to meet this need, but limited time, lack of previous instruction in handwriting, and fixed writing habits among pupils of high school age have combined to minimize the effect of handwriting training at the secondary school level.

BEULAH BEALE

As a group commercial teachers are good writers because the ability to write well is an essential part of their teaching equipment. There are, moreover, some good penmen among the elementary teachers in the city but only a very small percentage of the teaching body have made a study of methods of teaching writing. Some years ago, the teachers of Baltimore were offered a course in handwriting at a local business college and in 1927 a course in the subject matter and method of teaching handwriting was offered by the Department of Education. Many teachers availed themselves of the opportunity to improve their own handwriting and to learn how to present the subject in their classrooms.

The results of a city-wide test given in September, 1928, by the Bureau of Research indicated the existence of a need for more definite handwriting instruction in elementary grades.

The **Freeman Correlated Handwriting** has now been adopted for use in our schools, the minimum equipment for each classroom being,—

The pupil's Compendium for the grade.

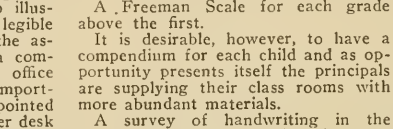
The teacher's Manual for the grade.

A set of Perception Strips visible from all parts of the room.

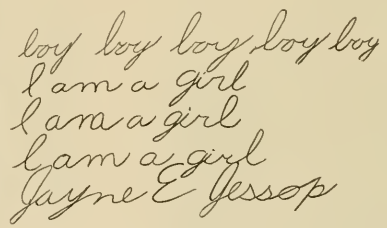
A Freeman Scale for each grade above the first.

It is desirable, however, to have a compendium for each child and as opportunity presents itself the principals are supplying their class rooms with more abundant materials.

A survey of handwriting in the grades begun in September, 1929, revealed the following typical status:



School No. 211—Grade II—Jayne's paper, September, 1930.



School No. 211—Grade II—Same child's writing, December, 1930.

1. Many examples of neat and legible writing with but few examples of easily executed writing.
2. Many examples of poor writing due to lack of fluency more than to any one other cause.
3. Need for use of the larger muscles in primary writing.
4. Need for healthful posture in writing.
5. Lack of consistency in the teacher's blackboard model.

The teachers recognize their need for both the technical and the pedagogical equipment* necessary for effective teaching of handwriting and the questions which they are asking in their eagerness to secure help have determined the plan which has been adopted in an increasing number of schools. A request from a principal brings the Handwriting Supervisor to the school. One or two class room demonstrations are given by the supervisor after which there is a conference with the principal and the entire faculty. Questions are asked and discussed and, in most instances, a school-wide handwriting program is forthwith inaugurated. Mimeographed sheets formulated in the handwriting office from needs expressed by teachers at such meetings have resulted in a pamphlet of ten pages which now provides a simple teacher's guide. This pamphlet is in no way a course of study although it is probable that it may grow into one. At present it offers an outline by grades, material for the monthly handwriting test, suggestions for teaching, and so on. An excerpt will illustrate the character and purpose of the material being developed:

*Freeman and Dougherty. How to Teach Handwriting.

GRADE I

Materials—(In the order needed)

1. Blackboard.
2. Easels.
3. Short crayon and large unlined sheets of paper.
4. Thick pencil and large sheets of paper.
5. Wide-ruled paper and thick pencil.

The manner of the "let down" of the arm and hand on the desk determines in large measure the writing habit. Therefore, consider the child's physical make-up by giving much blackboard work. As a rule, the child does not grasp the chalk or crayon tightly. If he grasps the large pencil tightly, let him write a while longer with very short crayon. Unsupervised writing **at seats** at this point in the learning process will delay the control over the muscles. Unsupervised work at the blackboard or at easels will not involve the formation of incorrect habits.

Visual Aids—

1. Perception strips.
2. Teacher's blackboard writing.

Objectives—

1. **Writing** of all the small letters, all the digits, and the needed capitals. (See Compendium for Grade I. Seven Capitals).
2. **Recognition** of the small letters and capitals in scripts.
3. Knowledge that for each small letter there is a corresponding tall letter.
4. Use of the forward movement in writing such characters as **8, x, o,** and **d.**

Encourage a relaxed attitude of mind. Create an atmosphere in which the child feels that his efforts is appreciated. The **process** is of more importance than the product.

GRADE II

Materials—

1. Blackboard.
2. Wide-ruled paper and thick pencil for short time.
3. Wide-ruled paper and pencil of normal thickness.
4. Second grade paper and pencil of normal thickness.
5. Perception strips available for reference.
6. A Freeman Handwriting Scale for the grade.

Visual Aids—
1. Perception strips.
2. Teacher's blackboard writing.
3. Pupil's compendium.

Objectives—
1. Writing of all the small letters, all the digits, and all the capitals.
2. Hygienic position and more movement in writing.
3. Round turns, sharp angles, full loops, distinct endings, and open spacing.

Encourage fluency by means of descriptive counts to familiar words. As need arises, show the use of the helping hand in keeping the work before the pupil's eyes.

GRADE III

Materials—
1. Blackboard.
2. Third grade paper and pencil of normal thickness.
3. Introduction of pen and ink in 3A in the writing period.
4. Perception strips available for reference.
5. A Freeman Handwriting Scale for Grade III.

Visual Aids—(See Grade II)

GRADES IV, V, AND VI

Materials—
1. Pen and ink.
2. Grade paper.
3. Perception strips available for reference.
4. A Freeman Handwriting Scale for the grade.

Visual Aids—(Refer to Grade II)

Objectives—

Attainment of the standard designated on the scale for the grade. Stress carry-over of legible, easily executed writing to all written work.

Material for Moothly One-Minute Handwriting Test

The compendium is the textbook for the grade. For the monthly tests use the same sentence each month from the grade compendium. Suggested sentences :—

Grade	Sentence	Compendium for Grade Page
III	We had a fine time.	3
IV	Let your arm move when you write	12
V	One must write names and numbers legibly	10
VI	Eat plenty of vegetables, cereals, and fruit	8

Many teachers find a one-minute test per week a means for discovering individual difficulties in handwriting. If the child is allowed to work on his most conspicuous error first, the results are most encouraging to him and the way is opened for introducing the weekly school goal.

One year's experience has shown us that a handwriting plan which unifies the work by means of a common weekly handwriting aim automatically raises the standard in quality throughout the school.

Individual Class Room and Handwriting Program

Each child should have a container in which to keep his daily handwriting work. Comparison with his own previous effort is quite as essential to growth as is comparison with models in the compendium, on the blackboard, on perception strips, or on the handwriting measuring scale for the grade. At the end of the year samples showing growth will be needed. These will be readily secured if there is a systematic keeping of samples.

Plan for a School-Wide Handwriting Program

At least one one-minute test should be given each month throughout the school year. After each one of these tests send the class median in rate to the teacher in charge of the schol fluency graph. Fasten class papers together and label the resulting booklet with the following data: grade, class, name of teacher, date.

Be sure to have the pupil's name and the date on all handwriting work. Unnamed, undated specimens are of no value. Keep these monthly books available for comparison. One test per month is the minimum requirement for putting into operation a school-wide program in handwriting. Consult the Freeman Scale posted in each class room for the grade median in rate and quality. In addition to the regular class lessons, the compendium for the grade suggests a school aim for each week. This school aim may be posted above the school fluency graph. Each aim is a characteristic of legible writing. A set of 19 cards, each containing a printed copy of one characteristic of legible writing for use with the fluency graph, is now available for each school. The school aim is the element which we wish to carry over in all written work. The handwriting teacher is not the only teacher interested in this aim. The English teacher, the history or spelling teacher, may take a moment to speak of it before a written lesson. Any teacher whose blackboard writing is read by the pupils is a teacher of handwriting.

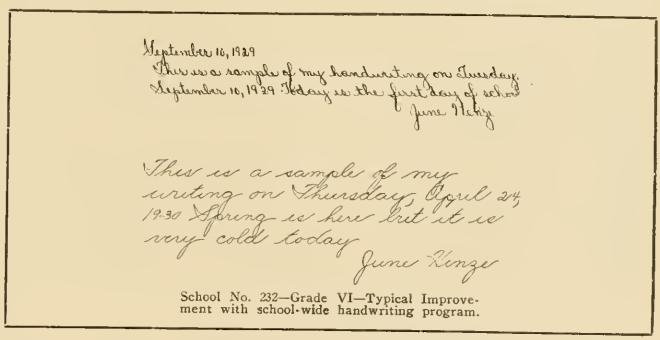
Most children have used pencil and paper and have done some writing before they enter school, but the child usually associates writing with a short pencil, small sheets of paper, diminutive letters, and hard but delightful work. When the need to write in school arises, his desire to express himself in writing makes motivation easy. Because of his preschool experience, he must be shown, however, that he can express his word pictures just as large and with as much ease as he expresses his painted pictures. Writing is **drawing** with some **action** behind it. Writing without some **movement** behind it is **drawing.** Half pieces of chalk and much use of the blackboard will aid fluency. It is well to apportion the board space by means of diagonal lines instead of vertical lines to suggest slant. A few well-chosen rhythms will serve to bridge the gap which the beginning child seems to experience between drawing and writing. Our class room teachers agree with Dr. Freeman that rhythmical movement produces less fatigue than irregular movement.

Quality alone was the basis of measurement in the Strayer Survey of 1921. "It was felt," says the report, "that one examiner might over-emphasize quality, while another might over-emphasize speed, and the resulting scores would not mean the same thing for all pupils." However, the Survey further states that, "The important thing which the members of the staff of the survey here suggest is that a careful study be made of the requirements as regards handwriting **quality** and **speed** of the various fields into which the public school pupils may be expected to go after they leave school. When these requirements have been found, an objective standard may be set up for each grade and each age, so that it will be known definitely by each teacher whether or not her work in this field is meeting the standard which the public in Baltimore has a right to expect."

In our present program we are interested not only in the ultimate goal, but also in the immediate handwriting needs grade by grade. If writing is to become a tool, quality without speed has little value, and speed without quality has no value. This is true of writing from the primary grades upward. The individual teacher should aim to secure as high a quality as is consistent with reasonable speed.

The physiological side of fluent writing is worthy of consideration. The habit of writing fluently makes writing less fatiguing and is conducive to hygienic position rather than to a cramped

(Continued on page 25)



School No. 232—Grade VI—Typical Improvement with school-wide handwriting program.

LOOKING AHEAD IN 1931!

The Objective of a Penmanship Instructor in a Private School
Paper by J. S. Griffith, Chicago College of Commerce, Chicago, Ill.
Read before the N.C.T.F. by J. A. Savage, Supr. of Writing, Omaha, Nebr.

One could easily state that the sole objective of the instructor is to develop good writers: however, that does not in itself accomplish the desire.

Perhaps it would be best to mention the type of student comprising the membership of a penmanship class in a private school. Most of the students are 3rd and 4th year high school students, and many students from parochial schools of the same years; and also high school graduates. As a rule the student has a deep seated interest and appreciation for penmanship. If he does not possess a good handwriting he is cognazant of its value and willing to persevere until he has acquired the necessary skill, so with that interest perhaps all that is required is the knowledge of an enthusiastic instructor.

It is always advisable to make a survey of the beginning class (within 10 days). Rarely have the surveys of any two classes revealed the same class accomplishments or the same needed instruction to be imparted during a given semester (4 mos.). The plan of conducing the survey may be as the instructor desires; I have found the use of the class results on written work collected at the close of the period, with no mention of my plan to the class best. While the papers are being prepared the instructor should be making personal observations—as to position of body, feet, arms, pen and paper holding, study the movement applied and determine the writing ease and speed of the class. Rarely can the instructor be assured that the students employ arm movement unless he observes, since the average student seems to have an iron nerve and can draw the characters quite correctly and also rapidly.

As a rule the survey may indicate a lack of proper posture, pen holding, fair degree of skill, or complete lack of any ability to write well. Whatever the survey reveals the instructor should determine the difference between the class accomplishment at that date, and what he wishes to have accomplished for them up to the end of the semester.

Despite the difference of the various surveys one finds quite a concensus of need, and perhaps the average class would rate about 70% using the Ayres, Thorndike or Zaner scales.

Let us assume this by potential condition: Body posture, fair: Class interest, fair: Accomplishment, fair: Neatness, fair: Writing habit, automatic: Class conduct, above average: Writing ease, fair: Speed, slow: Movement, fair: Line quality, fair: Saint, average: Connective curve, poor: spacing, poor: Slant, poor.

If this condition confronted me I should employ the following steps, consistent of course, with the plan of the author's book being used.

My plan is to use the blackboard throughout the class session. The first two months I use it almost exclusively many times making no mention of the class manuals supplied. During the early stages I attempt to impart a knowledge of the essentials necessary to the acquisition of correct penmanship. My approach must of course be in relation to body posture, pen holding, movement and criticisms, with hope of having the student master movement, slant, spacing, and letter formation of capitals and small letters.

Board work first. After the first two months I decrease my time at the board and spend more time with the students on manual copies. From this point on, the instructor should judge the class progress and change his plan to meet the class needs. It is now time for him to make individual observations and criticisms; first perhaps according to row, then later one student at a time. In any event he should become familiar with each student's ability, select his strong points, pass on a word of praise, determine his weaknesses and offer a word of suggestion.

From the very beginning, an instructor should observe any unusual cases and search out the reasons, and act promptly offering suitable remedy if any can be offered. Pick out those making a labor of their tasks and know the reasons. Perhaps they dislike the penmanship class, due to some other instructor's having made a difficult or displeasing task of it for the pupil. Swing him in line as soon as possible. Personal pointers or special prizes for him may serve to rouse his interest and in very short time he may be in the front ranks.

This fall six left-handers greeted me, and today those southpaws are some of the leaders.

The use of a monthly magazine serves as a great aid. It offers an opportunity for the class to see results from other classes, compare the instructor's ability and class results in other schools.

Improvement of a lasting nature should be hoped for, and the subject successfully carried over into other subjects.

If an instructor is teaching subjects other than penmanship he can personally determine the success of the carry over process if not other instructors will gladly report conditions. Of course the immediate carry over is not as important as the carry over of subsequent years. It has been my pleasure to be the recipient of cards, letters, notes and business records written years after the student received instruction and each writing bore evidence of a successful carry over.

"MR. MEADOWS SAYS"

By GEORGE A. MEADOWS
Meadows-Draughon Business College,
Shreveport, La.

Things are looking much brighter to those of us who have been studying conditions, generally. Many THOUSANDS of employees in the railroad shops, automobile factories, and other industries, have been put back to work, and most of these will continue on the payrolls indefinitely.

We Americans are great consumers. We don't like to 'stint," or deny ourselves anything. We like nice things and plenty of them. But . . . during the last year, very few of us have been buying clothes, or anything else, to the extent that we formerly did. The result is, we are all going to HAVE to start buying again soon.

Take the automobiles, for instance. In a few months, many of the cars that are in use today will be worn out, or the upkeep will cost too much to continue to operate them. That same thing applies, in many cases, to the equipment used in our business offices and business houses, generally, and in our factories. It also applies to railroad equipment. The result of this will be, the American people will again HAVE to start buying equipment of all kinds within the next few months.

If it were just a FEW of us who had to buy clothes, automobiles, factory equipment or what-not, or even if there were only a FEW THOUSANDS, that would not make much difference, but when you stop to consider that there are THOUSANDS and TENS of thousands of individuals and business concerns that will be in the market for automobiles and other equipment and supplies, and when you stop to consider that there are MILLIONS who will be in the market for clothes and other articles, it is very easy to understand why factories and business, generally, will soon be "humming" throughout the land.

When the factories start running, they start consuming raw material, and they start payrolls. When money spent for raw materials and payrolls gets to circulating, the man who furnishes the material and the man who does the work has money to spend; and when this man starts to spending money, he makes business for the merchant and others in business; and when the merchants and others start doing business—MORE business—they employ more people and buy more merchandise, which in turn makes orders for the traveling salesman, orders for the factories, and gives the clerk and the business man money to spend for the necessities and the luxuries of life.

There is every reason to believe that business will be EXCEPTIONALLY good within the next eight months.

So, will you get ready, now, for YOUR opportunity? Will you quit thinking in negative terms and talking "hard times," and look to the future with COURAGE, OPTIMISM, and a SMILE?

The Importance of the Junior Commerce Course in the Curriculum Today

—By—
LLOYD L. JONES

It was not until a few years ago that the idea of placing general business information before boys and girls was accepted as good educational procedure. The reason for this is very obvious. The old curricula did not meet the needs of school pupils, and in the revision of all kinds of educational material, the voice of the business man was heard in no uncertain terms. Business people, especially owners and managers not only want employees who have some desirable attitudes and appreciation concerning business, but they also want customers who are intelligent, appreciative and sympathetic.

It is really too bad that the commercial courses in the secondary schools of the United States have been so set up that the most desirable business subjects come at the very end of the high school course. Nearly one-half of the boys and girls who drop out from and graduate from our secondary schools enter some commercial occupation. Out of every five boys and girls who begin in the first grade of school, only one ever graduates from high school. Only one in five of our secondary school pupils stays in school long enough to get the desirable business subjects at the top; and the commercial courses they have been offered in the junior high school grades have been technical and narrowly vocational clerical courses—largely designed for the boy and girl who have to drop out of school and go into work immediately in some junior commercial occupation.

Very little in the way of general business course has been offered to the boys and girls who did not expect to take a complete commerce course in the secondary school. Routine clerical practice and the filling out of hundreds of business forms did not make much of a general appeal. However, we do know that all school pupils are getting educated in a business community; they will work, earn, spend, save, buy home, rear families and die in some business community. What is being done to meet this situation?

In the junior high school grades, the first semester of the commerce course ought to be in the nature of an omnibus trip through the field of business; then in the second semester commerce course, the pupils are to get down off from the bus and visit different kinds of business organizations, see office and industrial workers at work, and try out as many occupations as possible. In other words, the first semester work places the pupil on the customer's side of the counter, using the business services that are available in every community. The second semester's work takes the pupil behind the counter and allows him to see many people at work —those workers who provide the services that the pupil is already using as a consumer—and offers him numerous opportunities to try out different kinds of work.

Five Necessary Criteria for Judging All Junior High School Materials

If any subject is worthy of a place in the junior high school grades, it must meet the five necessary criteria given below. They are real standards against which any junior high school subject can be measured. They may be summarized as follows:

1. Information.
2. Guidance.
3. Exploration.
4. Foundational materials.
5. Vocational practices.

Information. The junior commerce course as exemplified by General Business Science and Projects in Business Science, must be good business information, approved by modern business men and have all the ear marks of good business. It must contain business information necessary for consumers and customers. It must be good for those pupils who expect to become professional workers, for those girls who will become housewives and mothers, and for the others who will become industrial workers. The business community lies all about us and it is sound education to provide business information that will help boys and girls make the adjustments to economic life a little more smoothly and a little more efficiently.

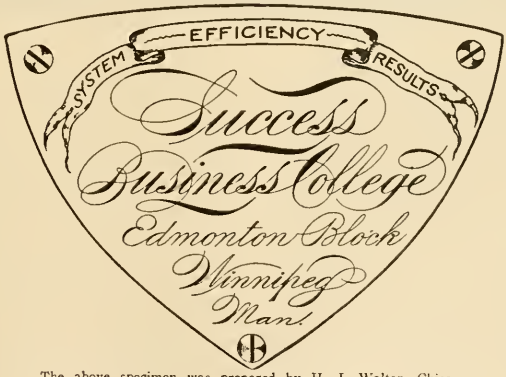
Guidance. The junior commerce course is a logical extension of community civics and vocational civics. It deals more specifically with the guidance implications suggested by levels of employment, responsibilities and rewards; with opportunities, services and educational facilities offered by business everywhere. The pupil should be an intelligent consumer on the customer's side of the counter and be taken behind the counter to see many people at work providing the business services he is already using.

Exploration. In order to extend the idea of guidance the pupil ought to be taken behind the counter where he can not only see people at work but where he can also try out various kinds of jobs. The very essence of junior high school philosophy offers opportunities to taste various kinds of jobs and help to define and refine vocational preferences. In order to get the right kind of exploration, the pupil must be introduced to precise business practices, actual business forms and accepted business procedures.

Exploration and practice in the junior high school grade are not given with the idea of making clerks, but they are given to allow boys and girls **to decide whether or not they want to be clerks.** It is just as good guidance for a boy or girl to decide not to follow the commerce course as it is for him to decide to follow it.

Foundational Materials. The junior commerce course must be a good pre-bookkeeping and pre-stenographic foundation; it must also be in the nature of an introduction to business English, commercial correspondence, commercial geography, intensive clerical practice, salesmanship, economics, business law and commercial arithmetic. If the junior commerce course fails to meet all of these requirements, then it can hardly be raised to the dignity of a place beside general science or general social science.

Vocational Practices. Exploration necessarily involves precise practice. Our junior commerce course, therefore, must be good training for a job on the junior level of employment if the pupil must drop out of school. In fact it is difficult to draw any hard and fast line between good exploration, adequate foundational materials and precise vocational practices. But in the meeting the vocational practice criteria in a junior commerce course, practice is given with the idea that boys and girls can decide whether or not they want to go into that kind of work or to select some other kind.



The above specimen was prepared by H. J. Walter, Chicago, Illinois, for D. F. Ferguson, President, Success Business College, Winnipeg.

PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

THE RESOURCEFUL TEACHER

The resourceful teacher is a joy to the supervisor of writing. She has many interesting ideas and plans which she is continually working out in her class room. Then, too, the resourceful teacher is energetic; she will spend hours preparing devices that will help to interest her little people in their work. Let me give a concrete illustration of what I have just said. Look at Plate 1 for a moment:

At the extreme left of the picture, you will notice eight word cards, and upon these cards you can read these words: are, ice, big, name, have, cow, is, let. You cannot tell, of course, that these words are of different colors. The photographer cannot show that. However, some of the cards are red, some green, some blue and some are yellow. These word cards are used in occupation work. The teacher first wrote these words with a large, soft lead pencil. The pupils used bits of colored paper, and paste in their work of covering the teacher's copy. By closely looking at the word "ice" you will see just how they did it unless the picture is reduced too much in size when the cut is made. Pupils like to work with colored paper and paste. This type of work will help them to fix clearly in their minds the different words that the teacher wishes to teach.

Plate 1

On the right hand side of the picture you have just observed you will see a complete script alphabet. It is arranged upon an easel. In spite of the fact that the room you have been observing in the picture is a first grade class room, the teacher believes that her little people should always see perfect letter forms. You will understand, of course, my use of the word "perfect" in the foregoing sentence. The teacher, no doubt, could have written a good alphabet for her pupils, but she was quite willing to buy an alphabet that was prepared by an expert. This alphabet, by the way, costs very little. Some teachers place their alphabet strips just above the blackboard in the space that the separate sentence and word cards occupy in the picture. This, to my mind, is the best place for the alphabet strips.

On the right hand side of the eight occupation cards you will note three more cards. On these cards are the capital letters "D," "O", and "E." These cards are rather heavy; they are made of what is known as "tag" board. The three letters are stenciled. The teacher outlined her letters with a pencil and then cut the stencil openings with a sharp knife. First grade pupils take these stencil cards to the blackboard and outline a letter. Over this letter they trace the letter form rapidly. By this method little people soon learn to make a wonderful set of capital letters. Many primary teachers stencil easy words. These words stencil very easily: me, in, on, it.

I desire next to call your attention to the figures 1, 2, 3, 4, 5, and 6 at the top of the blackboard. These figures were cut from an old calendar. They mark the pupils' places at the board. When a supervisor is visiting a room where the places of the pupils are indicated by figures, he can often make the comments he desires to make without any difficulty. For instance, he may say something like this: "The work of '3' is good. He fills his entire space when he writes and he has nice finishing strokes." No supervisor can know the names of his pupils. This is particularly true if he supervises in a large city. Some teachers place the figures at the bottom of the blackboard. They are out of the way there; for no teacher stoops to write below the last ruled line.

I can say only a word at this time about the words and pictures that appear above the blackboard in the picture we are considering. Miss Lula Brennan, the teacher who prepared this matter, writes strips of words that she wishes her pupils to learn and keeps

them constantly before them. She gets unusual results by using such methods.

I now desire to call your attention to Plate 2.

The main purpose of the picture which you have just observed is to illustrate the use of Script Occupation Cards. These cards are published under the title of "Play the Game." Let me tell you something about these cards in th paragraph which follows:

Every word found in Dr. Freeman's Compendium No. 1 is reproduced on these script cards. Besides the compendium words other words that the child uses daily at home and at school are reproduced. A little book of sentences, paragraphs, puzzles, etc. are used in connection with the cards. The child builds these exercises with his script cards on his desk. You may be able to see these cards on the desks in the picture. You will notice how they are arranged. I am going to reproduce some of the sentences that the pupils built on the day the picture was taken. the sentences follow:

I have a bird.
I can play ball.
I have a dog.
Violet is a girl.
We have a cow.
I go to bed.
I have a cat and a dog.
Have you a dog?
I have a little cat.
We saw the dog.
I like milk.
I can read.

I might say in explanation that the teacher on the particular morning that the picture was taken allowed her pupils to build their own original centences. She says the little people delight in building sentences of their own.

I would like to have about five pages of this magazine in which to discuss Script Occupation Work. Of course, the editor cannot be so liberal with his space. I understand that. Next month, however, I am going to tell you more about how we use "Play the Game" here in Spokane.

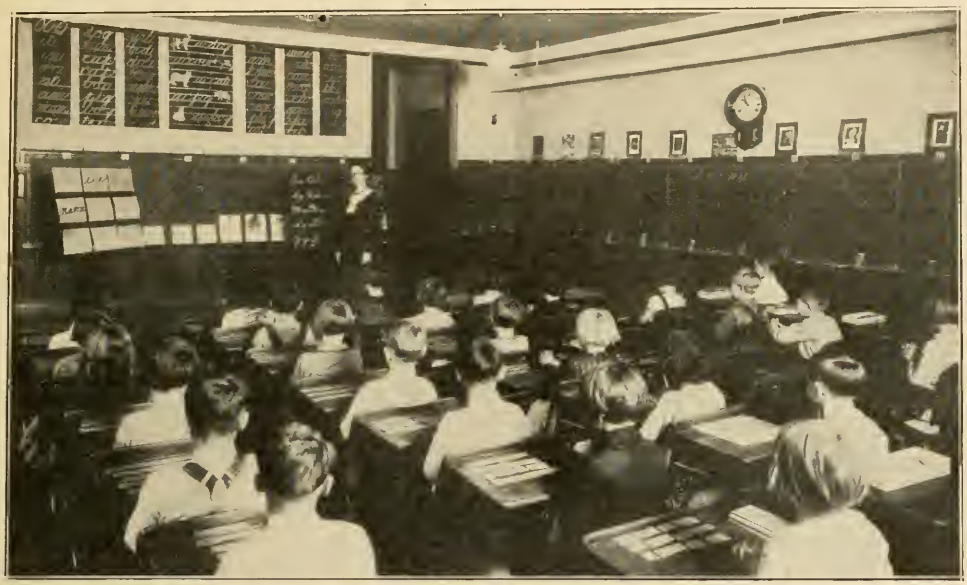
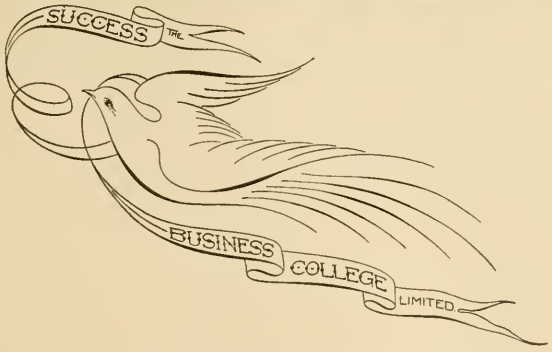


Plate 2



The above specimen was prepared by H. J. Walter, 120 N. LaSalle St., Chicago, Ill., for D. F. Ferguson, President of Success Business College.

HANDWRITING CONVICTS FORGER

Out in Kansas recently a woman was convicted of forging a suicide note. **W. H. Quackenbush,** of Lawrence, Kans., Business College, was the expert to unravel the mystery. Where handwriting comes under the observation of handwriting experts it is an exceedingly difficult task to deny the guilt. It is only through ignorance or being hard pressed that criminals will use handwriting and thus leave unmistakable evidence of their guilt.

On Jan. 29, **Emporia, Kansas, Business College** held its Golden Anniversary Banquet. Some of the 130 who attended the banquet had attended the school back in the 80's. There was plenty of music, speeches, and feasting. The school has grown from a small school to one of the outstanding schools of its territory. It has a fine equipment and is doing a good work.

MY SON, 'ARRY

—By—

CHARLES R. McCANN, Reading, Pa.

David Davis was born in Wales as his name would indicate. He was a hardy Welshman and very exacting as most of his race are. Early in life he found that the prospects of success did not lie under the Brittany flag but Uncle Sam offered exceptional advantages not found in the British Isles. The result was a steamboat ride across the briny deep. He located in the Anthracite fields of Pa., and soon found employment because he had worked in the coal fields of his native heath and was familiar with the work to a marked degree. One thing the Welsh do well and that is coal mining.

David married and reared a family of three boys and three girls. He believed in educating them and saw that all had a good education. He had "hard sledding" because of the lack of education. He resolved to give his children a little better chance in life than he himself had gotten. Most parents are like that, although there are a few who think only in terms of the Almighty Dollar and not of the future of their children. Parents can bequeath much money to their children and they in turn can lose it but if given an education—no one can ever lose it.

And as he read the evening paper, he glaced to see the advertisement of Sweeney Business School's opening for the Fall Term the day after Labor Day.

"Come on 'arry, get your 'at and coat and we will go down and see Mr. Sweeney about enrolling for a Business Course," spoke the head of the house and so Harry did as commanded by the proud parent. Most Welsh children have a habit of minding the parents, which is a trait greatly to be admired. This is an excellent trait among any nationality but the word of the father in a Welsh home is law.

"Good evening, Mr. Sweeney, this is my son 'arry. I have decided to send him through your school. He is the last lad I have, and as you have had the other five, I thought you might just as well have the youngest and last one," spoke the peppy miner.

"Well, leave it to the Welsh to beat the world. I believe you are the first father to enroll his son this term, Mr. Davis," answered the old teacher with a little smile.

"There you go with your blarney, Mr. Sweeney," replied the Welshman with the blue marks upon his face. These marks were the result of cuts made by coal and as they healed they left blue scars.

Harry Davis was enrolled at the Sweeney Business School and upon the opening day found himself a member of the new class. This school was a little bit different from the public school. Always he had to wait upon some member of the class who persistently did not study and as a result of this procrastination held the rest of the class back. However, in the Business School everything was individual and those who did not study were left behind until they did study or dropped out of school. Mr. Sweeney told them it was just like life, "survival of the fittest." When persons go out into the business world, they do not wait until their competitors catch up with them. Everybody must dig for himself if he wishes to succeed. It is that strange thing in life that so many college graduates fail to get until it is too late in life.

Harry soon found that it was hustle and bustle if he wanted to get anywhere. Mr. Sweeney had a method about him of getting the most out of his students and they were made to realize that all had to study if they expected to stay in his school. He was not taking their father's hard-earned money and letting the student loaf in school. Then, too, he struck up a little competition among certain members of the class and it was a pleasure to go to the Business School.

Now, there were other students who had ambitions like Harry and they wanted to be the leader of the class as well as Harry. They were not content to sit idly by and let that Welshman carry off all the honors. Rivalry among different nationalities is a good thing for us all. So many people think that just because their forefather came over on the Mayflower, he is a little bit better than the one whose father came over on the Hamburg-American Lines. The boys and girls from Central Europe are just as industrious as those whose fathers have been over here hundreds of years. One thing, the so-called foreigner is not afraid to work. That is the reason so many of them carry off the honors in many of the public schools. It is the fellow behind the name that counts.

We are all foreigners only some of us have been here a trifle longer than some of the others. One is not a whit better than the other. There are good and bad in each and every nationality.

But to get back to our friend Harry. The funny part about all this school was that everybody jumped right in and started to study. They were enthusiastic about the way the school was run. They liked the method and all spoke to their friends about the school and worked as they had never done before in school.

Most girls have just as much ambition to succeed in life as the boys. Helen Hughes was one of them and she did not intend to let Harry Davis win all the honors in school. Harry could beat her a little in the Bookkeeping part of the work, but when it came to the Shorthand she excelled slightly.

Both were graduated in due time and went to work in different offices in the city where the school was located.

One day Mr. Sweeney chanced to meet Harry and inquired as to his welfare and how he was getting along with his work.

"Why don't you stand the Civil Service Examination next month and get a position working for Uncle Sam?" inquired Mr. Sweeney of Harry.

"I think I'll do that as I want to see a little of the world myself before I get too old," replied Harry.

And so Harry stood the examination, passed and was appointed to a position in Panama. Here he received more salary than his father ever made around the mines and saw much of the country besides. However, some of his boy friends still worked in and about the mines. They said Harry was lucky. Maybe he was, but he studied to get his luck. Luck comes as a result of pluck and self-denial. At the end of three years he was granted a leave of absence with full salary and transportation during the leave.

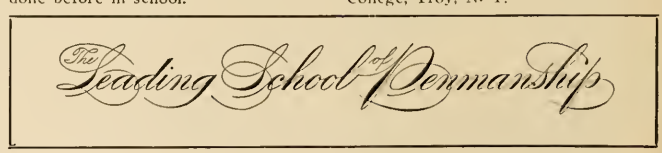
It was noticed that there was some excitement around the Hughes' household about the time Harry landed home, but the neighbors did not surmise that they were to be married shortly. And so Helen and Harry were married and left for Panama on their wedding trip.

Harry had seen what Helen was made out of during their school days when they were bitter rivals for the honors of the school. Now they had pooled their interests and merged as they say in big business. So many of the successful marriages have their beginning in the dear old school days—Childhood Sweethearts. Nothing is sweeter in life than to see two youngsters chart their marriage ship on the sea of matrimony after having worked together in the schoolroom as classmates.

One never knows what is in store for him in this marriageable age. It gets the youth; it gets the middle-aged; and, sometimes it gets those who have one foot in the grave and the other on a banana peeling.

There is much more to Harry and Helen but the reader has already guessed, "and they lived forever, etc."

Miss Mary A. Donnelly is a new shorthand teacher in Troy Business College, Troy, N. Y.



This accurate line of script was sent us by H. J. Walter, Chicago, Ill.

THE LEFT-HANDED WRITING CLUB

MISS BERTHA L. TURNER, Teacher

It is no disgrace to be left-handed; but some left-handed persons find difficulty in writing. Plenty of persons who write with the right hand have awkward habits of writing; but the left-handed writer seems especially likely to acquire awkward habits. Perhaps this is because the textbooks and instructions for writing are intended for right-handed writers.

In Columbus, in spite of all the care taken in lower grades, a considerable number of boys and girls reach the fifth and sixth grades who write with the left hand above the line of writing, and the penholder pointing away from the body.

With a view to correcting this habit in some pupils, and in order to help all pupils who write with the left hand to write more easily, rapidly and legibly, Miss Bertha L. Turner, teacher of writing in the sixth grade in Medary Avenue School, Columbus, Ohio, with the approval and cooperation of Mrs. Harriet Judd, her principal, has organized a unique writing club, called the "Left-Handed Club." Any pupil in the fifth and sixth grades who writes with his left hand and wishes to improve his writing is eligible to join. The first semester this club enrolled eighteen members.

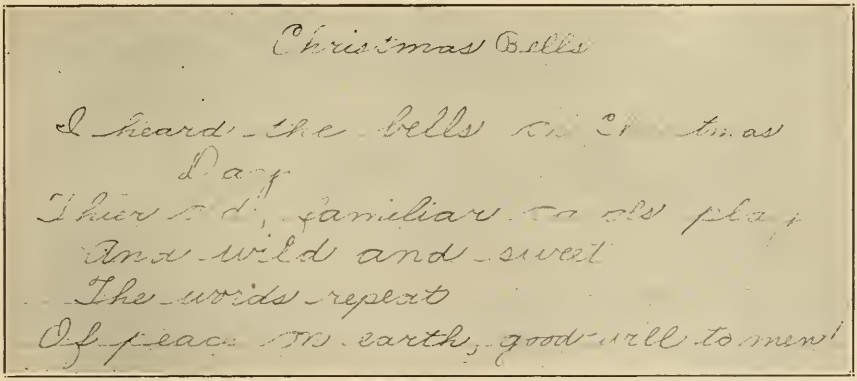
The purpose of the club is to increase the quality and speed of writing through correct position of body, hand, pen and paper. Every member of the club makes an honest effort to learn to hold his pen and paper correctly, and to use the proper movement of the hand in writing. Miss Turner is always on hand at the meetings of the club to direct the practice, and to show the pupils how to go about writing with the left hand so as to secure good results. The supervisor has found it possible to meet with the class a few times.

The club meets in Miss Turner's class room each Thursday morning at eight, and practices until school opens at eight thirty. A more earnest group of boys and girls I have never been privileged to meet. You teachers will agree that a pupil who is willing to give up the half hour before school in order to improve himself has in him or her the stuff that makes for success not only in school, but in adult life as well.

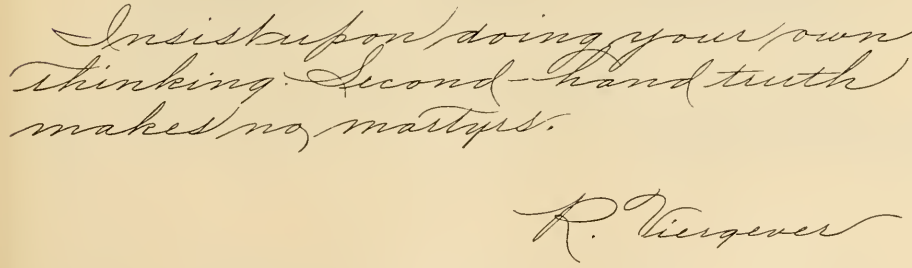
The members of the club during the first semester were the following:

Wendell Beach, Ruth Brown, Dwight Cupp, Floyd Davis, Martha Jane Dyer, Elton Howe, Jack Hunter, Charles Krier, Edna Lasure, Clyde Miller, Betty Monroe, Don Phillips, Robert Radway, Lura Lee Schwall, William Sheets, Dorothy Stimple, William Thomas, Loma Yeamans.

ARTHUR G. SKEELES,
Supervisor.



Written by Lura Schwall, a member of the Left-hand Writing Club at Medary Ave. School, Columbus, Ohio. Miss Bertha L. Turner is the teacher.



Mr. Viergever is a teacher in the Mankato, Minn., Commercial College.

A Coat of Arms prepared in colors by the Harris Engrossing Studio, Chicago, Ill.

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

The "S" is one of the most beautiful letters in the alphabet. At the same time that compound curve is one of the most difficult to acquire. First of all, get a beautiful well-balanced horizontal oval. Make horizontal ovals without shades, then swing into the letter. Keep the shade low and snappy. Most of the shade should come below the crossing.

One of the important things about the letter "S" is the parallel effect. Study it. In order to get this beautiful effect your ovals should all practically be horizontal.

Watch the top loop. Notice the direction in which it points. Also see that your crossings are as nearly right angles as you can make them.

There is a revival of interest in ornamental penmanship. More people are working on ornamental penmanship today, we believe, than have for a number of years. At least, the indications are that young people throughout the country are spending more and more time acquiring skill in penmanship in order that they may use it in increasing their yearly income. The ability to write ornamental penmanship may some day help you to buy a square meal when other lines of work fail.

The American Penman

America's Handwriting Magazine

Devoted to Penmanship and Commercial Education

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ACCOUNTING
ORNAMENTAL WRITING
LETTERING
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Penmanship Expert

THE

NATIONAL ASSOCIATION OF PENMANSHIP TEACHERS & SUPERVISORS

HOTEL GIBSON, CINCINNATI, O., APRIL 22, 23, 24, 1931.

DEAR SUPERINTENDENT:

Our Association, with the cooperation of Superintendents and Supervisors, is making a tremendous effort to improve the quality of the handwriting of the pupils of the Public Schools of America, for Social and Business purposes. Superintendents having no Supervisor of Writing should attend this Convention, or appoint an expert teacher to represent their schools and report the standing of their schools as compared with other schools. This can be done most effectively by preparing an exhibit of your best work in handwriting and bringing it with you, or sending it by your representative, that it may be compared with the work of other schools comparable to your own, and with larger or smaller schools. You or your representative, by contact with other Superintendents and Supervisors can make a very accurate survey of handwriting for business, as it is taught today.

BUSINESS PENMANSHIP EXHIBIT: This will consist of work from all grades of the Elementary Schools; Junior and Senior High Schools. This exhibit will be made up of Regular Writing Lessons and Drills, Applied Writing in connection with any school subject or project, and may be mounted on regulation 22½x28½ mounting board, in Gray, Maroon, Dark Green, Dark Blue, Black or any desired color. On account of abundant exhibit space work may be mounted in Books, or other pleasing displays, and placed on tables in the exhibit halls. Any plan you wish to use for your display, will receive the proper exploitation. We do not restrict the amount of work to be sent. We want you to use your best judgment as to the amount of work which will fairly represent your School System. In justice to your boys and girls, it should be the finest display of Hand writing ever collected to represent your city.

PROFESSIONAL PENMANSHIP EXHIBIT: This wonderful exhibit will be composed of Business Writing Models by Teachers and Supervisors. Ornamental Writing, Lettering, Engrossing, Illuminating, Designing and Pen-drawing, by Artists past and present, who have upheld the beautiful traditions of our beloved profession and who have adapted the glorious examples of writing of past ages, to business and social purposes of our modern times. Loan contributions will be on display from the work and collections of the following Artists: The Spencers, Taner, Bloser, Flickinger, Palmer, Collins, McCann, Wiesehahn, Soule, Dunton, Ricketts, of Chicago. Rollinson, of New York. Malone, of Baltimore. Walker of St. Louis. Miller, of Pittsburgh; Kelchner, Bartow, Healey, Lister, Lehman, Brown, Costello, Leslie, Baird, Grove, Norder, Mills, Doner, Lupfer, Wonnell, Bachtenkircher, P. Z. Bloser, DeFelice, Martin, Tamblyn, Behrensmeyer, Blanchard, Howe, Strickland, Rice, McGhee, Darner, Stein, Courtney, Burtner, Siple, Stoddard, Guillard. The Towers, Cook, Ryan, Henderson.

COMMITTEE IN CHARGE OF EXHIBITS:

E. C. Mills, Author; Rochester, New York.. A. N. Carmine, John Hay High School, Cleveland.
A. M. Hinds, Supervisor, Public Schools, Louisville, Ky..
H. C. Walker, Supervisor, Public Schools, St. Louis. P. Z. Bloser, Teacher, Zanerian College, Columbus,
S. E. Bartow, Palmer Supervisor, New York City.
J. H. Bachtenkircher, Supervisor, Public Schools, Lafayette, Ind., Lucretia Cavanah, Assistant Supervisor Cleveland,
President Raymond C. Goodfellow, Supervisor; Newark, New Jersey.
A. M. Wonnell, Assistant Supervisor, Cincinnati, Agnes E. Wallace, Assistant Supervisor; Cleveland.
C. A. Barnett, Chairman, Supervisor, Public Schools, Cleveland..
Cleveland, O., January, 1931.

This notice, so beautifully engrossed by C. A. Barnett, Supervisor of Handwriting, Cleveland, Ohio, is an appeal for all persons interested in handwriting in our public schools to attend the meeting in Cincinnati, Ohio, April 22, 23, 24.

MONTHLY LETTER
of the
N. A. P. T. S. President

To Penmanship Teachers and Supervisors:

Arrangements for the meeting of the National Association of Penmanship Teachers and Supervisors at Cincinnati, April 22, 23, 24, are nearly completed.

Mr. Irving R. Garbutt and the members of the executive committee have completed a well balanced program that should appeal to all who attend this meeting. Dr. E. J. Ashbaugh, Dean, College of Education, Miami University, Oxford, Ohio, and Dr. Paul V. West, Professor of Education, New York University, will deliver addresses. Practical teaching methods in all grades are to be discussed and demonstrated by leaders in this field.

Mr. C. A. Barnett and the members of his committee have made extensive plans to present one of the largest, most diversified and interesting exhibits of school and professional work that has been shown in recent years. The work of many professional penmen is included in this exhibit. An invitation of unusual beauty, executed by Mr. Barnett, has been sent to hundreds of cities and towns and as a result many places are sending work that will be on display at the meeting.

The national contest for teachers is proving an attraction for many. The enrollment for January shows a substantial increase. All teachers who wish to participate in this event must have their papers in the hands of Mrs. Elizabeth Landon, Binghamton High School, Binghamton, N. Y., not later than March 15. All papers receiving awards or honorable mention will be on display at the convention.

State Chairmen should immediately write their 'Booster Letter" and mail copies to all leaders of handwriting in their state and a copy to Miss Linda S. Weber, c/o Board of Education, Gary, Indiana. A cup will be awarded to the state chairman writing the letter of superior merit.

Arrangements have been made whereby a round trip rate of one and one-half fares on the identification certificate plan may be used providing the necessary number attend the meeting. All who attended the meeting last year were able to benefit by this arrangement.

Supervisors of handwriting and state chairmen are earnestly solicited to continue their efforts to make this one of our successful years from the standpoint of attendance at the convention and increased enrollment. Let us all make a supreme effort during the remaining six weeks to have a meeting of unusual worth to all interested in the field of handwriting.

Appreciating the fine spirit of cooperation shown by all connected with this Association, I am

Very sincerely yours,
Raymond C. Goodfellow.

Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 7

Here we have circular letters. They are not easy, though if you master the one circular stroke they should not be especially difficult.

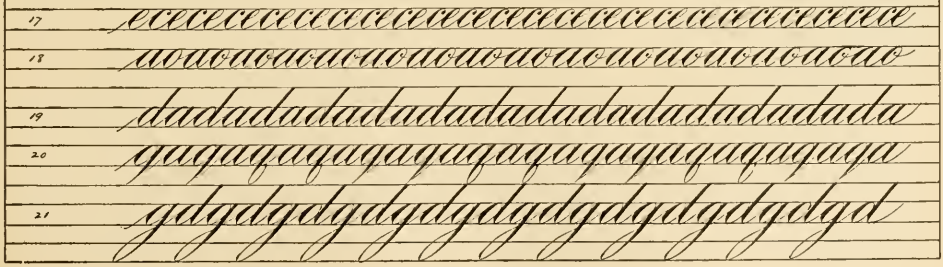
Always come down to the base line and raise the pen before finishing the letter. In raising the pen be sure to conceal the pen, lifting as much as possible. We advise pen lifting for your convenience and not to show a break in the line. There should be no noticeable break in the line caused by pen lifting.

Give a good deal of attention to details such as the dots and retraces. The little dots on the "e" should be kept high up next to the headline to prevent it from resembling the "e". We make the loop of the "e" downward. This enables us to get a delicate shade at the top where it is needed.

Try various combinations of "ce", "oa" and other letters used in mastering this lesson.

The "d" is a small "a" with the last part extended up an extra space. Keep the two parts together. A separated "a" or "d" looks weak. Cheap class engraving is made with disconnected "a". Penmen sometimes make the mistake of copying these disconnected letters. The engraver has reason for making disconnected letters, but a penman does not.

The "g" and "q" contain "a's". The only difference is the loop which, of course, should receive your careful study. Most of the good script writers of today make the loop in "g" with one continuous stroke, not raising the pen at the bottom of the loop.



"I Know Something Good About You"

Wouldn't this old world be better
If the folks we met would say:
"I know something good about you!"
And then treat us just that way?

Wouldn't it be fine and dandy,
If each handclasp warm and true
Carried with it this assurance:
"I know something good about you"?

Wouldn't life be lots more happy,
If the good that is in us all
Were the only things about us
That folks bothered to recall?

Wouldn't life be lots more happy,
If we praised the good we see?
For there's such a lot of goodness
In the worst of you and me.

Wouldn't it be nice to practice
That fine way of thinking, too:
You know something good about me,
I know something good about you?

A beautiful page of work which you should practice upon. It was written by G. C. Greene, Goldey College, Wilmington, Delaware.

WELL KNOWN COMMERCIAL TEXTBOOK PUBLISHER DIES

(Continued from page 5)

of new manuscripts, publishing commercial textbooks, and building up this department of their business.

Personally Mr. Coffin was one of the most delightful characters I ever knew. No sacrifice seemed to be too great for him to make for a friend, and what his life has meant to the development of commercial education probably no words or history will ever reveal.

In representing the American Book Company, he traveled over all the eastern states. At the time high schools found it necessary to plan for commercial courses, Mr. Coffin, probably more than any other man was sought for his wisdom, counsel, and advice in the formulating of courses of study.

The interest he took in the eastern states, the services he rendered in finding teachers for particular positions, and which services he rendered solely from his big-hearted interest in people and this field of education, is a tribute to his life which will live for many years to come.

Of all my many friends and acquaintances he seemed to be the one man who had that sympathetic heart and spirit, one you always welcomed the opportunity to make a friend and confident in hours of despair, or when you did not know which of several plans might be better to pursue as a policy in the development of your courses or your business.

Mr. Coffin was one of the few men that was as much interested in your family and your friends as he was interested in you, and if he did not call regularly on business visits, I know from experience that not only hundreds of principals and commercial teachers, but heads and owners of many of our foremost private schools would find themselves hungering for a companionable hour with this delightful, lovable friend.

When I made my start as proprietor of a commercial school in '98, I was then but a young man with little money and no credit, but when I explained to Mr. Coffin that I did not have money to order the needed thousand dollars' worth of textbooks, I cannot help but contrast the fine inspiration which came from this man when he put his arm on my shoulder and said: "Don't worry, my boy, I'll see that the books are sent, and you can pay the firm later when you get organized," with the representatives of other publishing houses who seemed to be devoid of any heart impulse, and in that austere way said: "Well, of course, you haven't established your credit, and we will have to send these C. O. D."

Sentiment may not have much to do with life, but a little sentiment at a time when you are doing your utmost to get a start is often worth while.

Simply because of this incident and the love and friendship I formed for this generous hearted man, it has been my privilege during the past 30 years to express my appreciation by reserving for Mr. Coffin orders for textbooks that have in an aggregate amounted to many, many thousands of dollars.

I never expect again to meet a more beautiful character or have a stuncher friend. While in the last few years of his life he had been handicapped through ill health, his compensation seemed to have been the many friends he had made and the happiness which seemed to have come from his home life, where in addition to his charming wife, the union was blessed with one daughter and one son who is an attorney with Griggs, Baldwin & Baldwin, 225 Broadway, New York."

INITIATING A HNDWRITING PROGRAM

(Continued from page 13)

position with eyes close to the paper and tight grip upon the pencil. It has been said that good posture comes from within. That good standing and sitting positions help to produce good health is also the foundation for correct writing habits. If we can assist the child to manage his paper correctly, many of the details of posture will take care of themselves. Helping him to form the habit of keeping his paper where he can easily see what he is writing eliminates the necessity for continually reminding him about the position of his head, arms, and feet and allows him to attend to what he is writing.

"The fact that writing consists of the two sides," says Dr. Freeman, "has produced a diversity in methods of teaching. If the teacher thinks chiefly of writing as an act of skill, the emphasis will be upon forms of drill which are meant to develop skill of hand. These forms of drill may have little connection in the child's mind with the expression of meaning. If, on the other hand, the teacher thinks of writing chiefly as a means of expression, she will take pains to give it a setting which will keep the meaning uppermost in the child's mind." Writing will be introduced when the child wishes to express himself, but expression of meaning should not be stressed at the expense of neglect of drill.

Until recently, handwriting teaching practices possessed little to merit their use in a modern school program. At present, however, we see schools of handwriting cooperating with psychologists in aligning their work with modern tendencies in education. Teachers should know accepted handwriting practice as they know accepted practice in teaching reading. If given the same degree of training in handwriting get writing from her class room program in obedience to the same pedagogical and psychological principles which govern other fundamental subjects.

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PENMANSHIP in the PUBLIC SCHOOLS

Address of Dr. Susan Miller Dorsey before the Southern California Penmanship Association at Bible Institute, December 18, 1931.

School people are sometimes inclined to forget that the general public, those who establish and support the schools, have opinions on educational matters worthy of consideration and are entitled to at least an occasional hearing.

The California Commission for the Study of Educational Problems during the period of its investigations has, on several occasions and through different channels, invited the public to report on the product of the schools as they found it in action in homes, stores, shops and offices and to suggest wherein improvement was desirable.

In speaking to this group it may be just as well at the outset to admit that there is much complaint of the imperfect English and of the crude, illegible penmanship of some of the high school graduates, some of which complaint seems justified.

After twelve years in the public schools, during which time a portion of every day has been given by each student to the study or practice of the English arts and of penmanship, one wonders just where the trouble lies.

In weighing this criticism it is only fair to the high school graduate to point out to the critic that any young person just entering upon a new life and a new line of work is embarrassed by inexperience with this world of action, is confused by the new surroundings, new duties and procedures and, so far as his English and handwriting are concerned, is confronted with a new vocabulary. Perhaps some consideration and patience are due the initiate until he has had time to master the difficulties incident to strangeness. Perhaps the schools should have anticipated these bewilderments and adjusted preparation so that the student could meet such difficulties more confidently.

Part of the failure of graduates to qualify in English and penmanship when put to the test seems to lie in the fact that the schools fail to give enough of repetitive training, drill if you please, to establish habits of correct English and legible, well formed handwriting. The word "drill" is coming to be taboo and most unwisely so, for until unconscious performance is possible there can be no real proficiency in any art; this easy performance and proficiency come through persistent repetition, through the drill and through review.

To speak now of penmanship, the subject in which this group is primarily interested, some of the graduate's failure is chargeable to the fact that the teachers themselves have not been trained in the teacher colleges in either the methods or practice of penmanship. In some cases this subject does not seem to be considered of sufficient importance to include in the preparation of teachers. There seems to be in some quarters a vogue of indifference to handwriting in these days of typewriters and this vogue is even carefully cultivated.

When the public is heard from, however, there is insistence upon better and speedier handwriting and neglect of this subject is not looked upon with favor. The following comments are indicative of the public's attitude:

"Many graduates fail to make out their applications for positions in handwriting that can be deciphered."

"Sales slips are sometimes so illegible that packages cannot be delivered."

"Even the signatures on application blanks are not decipherable."

"Since the use of the pen will always be for most people a daily necessity it is pertinent to inquire; Why not write so that what is written can be read?"

There seems to be a disposition to shift responsibility for a lack of proficiency in penmanship of the high school graduate. The high school complains that students come from the grades with insufficient mastery of the art of handwriting; on the other hand the elementary teachers claim that very good penmanship acquired in the grades is ruined in the high school from neglect of this subject. It is safe to suggest that if penmanship does not need to be taught to **all** high school students there should at least be remedial classes for those who need that service; the existence of such classes would of itself serve as a deterrent to indifferent and careless penmanship.

Universities complain that high school graduates are often lacking in accuracy. While care in the formation of letters and in all the requirements of the written page may not tend to accuracy in mathematics and other subjects, it is still one type of accurate expression and a type that will be useful all one's life and every day.

Perhaps an allusion to personal experience may be forgiven on an occasion such as this when we are trying to show the importance of legible handwriting. In my own experience, when Superintendent, the waste of time and the irriatting annoyance of illegible letters finally brought me to the point where I passed all script letters to the typist to be transcribed. There were not hours enough in the day for the work that must be done and none of those hours could be spent in futile attempts at deciphering hieroglyphics.

Of all discourtesies the most inexcusable is an illegible signature. It has actually happened in my experience that it has been necessary to trace the address on an envelope from the illegible signature of the letter to which reply was being made, leaving it to chance that the postmaster in his home town might guess the identity of the addressee.

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Teachers College
West Chester, Pa.

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G. W. McGUIRE,
Pen Art Department, Hill's Business College, 619 West Main Street, Oklahoma City, Okla.

The eighth of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

Pen work done in jet black ink reproduces most satisfactorily for printing plates to be used under all conditions. The drawing shown in this connection will serve as a specimen of line and stipple treatment. The decorative initial "D" will demand considerable study, and must be drawn very carefully in detail. Use a 4-H lead pencil. However, a rough sketch should be the first step to obtain size and spacing of the different lines of lettering. The words Diplomas and Certificates must be penciled quite carefully before inking, but the rest of the lettering may be roughly blocked in for spacing only.

An engrosser's outfit should consist of a T-square, drawing board, ruling pen, India ink, various sizes of broad lettering pens, and a color box with at least the primary colors and two or more brushes, and some steel pens.

The lettering in the principal lines was ruled with a square and ruling pen; the relief line was also added in the same way.

Effects in stipple or dots are much more easily obtained than in line. Study the light and shade values. Outline scroll in a medium fine line, and follow with the stipple treatment. Note that the background of initial D is solid black in spots, relieved here and there by lighter tones attained by cross-hatched lines. The torch and wreath should be treated in a simple sketch way; its lighter tone produces a pleasing contrast to the solid black lettering at the left. This design would look well developed in brush and color.

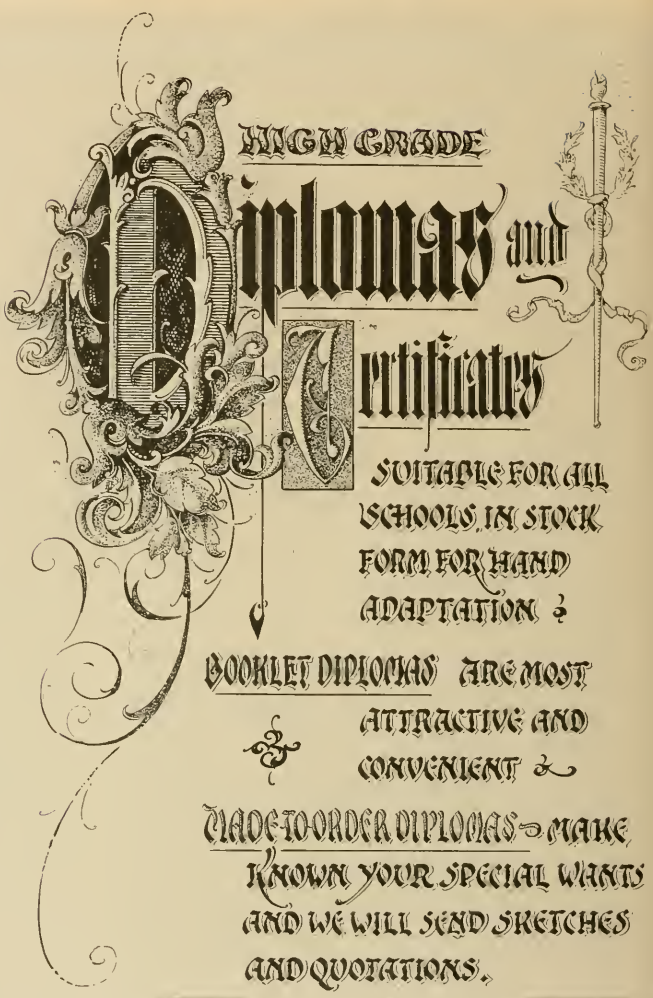
There is a demand for designers of advertising and students will do well in preparing for this line of work. Let us criticize your work.

Bowling Green Business University Becomes a Member of the Association of Kentucky Colleges and Universities.

The Bowling Green Business University, with which our readers have been familiar and in whose halls a large number of commercial teachers throughout the United States have received their training, has recently had this distinct recognition proffered upon it. This is probably the first time in the history of American education that a privately owned business college has become a member of an association of old line colleges. The organization consists of sixteen institutions offering four-year courses.

Miss Edna R. Brown of Union City, Ind., is now teaching in the Kenosha College of Commerce, Kenosha, Wis.

Mr. William R. Waring of New Bedford, Mass., is a new commercial teacher in the Weaver High School, Hartford, Conn.



Mr. T. T. Kincheloe, for several years with Massey Business College, Richmond, Va., is the new head of the Secretarial and Business Department of The Delehanty Institute, New York City.

Mr. William M. Cavanaugh of Brooklyn, N. Y., is the new head of the Commercial Department in the Mechanicville, N. Y., High School.

Miss Marguerite Murphy, recently head of the Shorthand Department in Sherman's Business School, Mount Vernon, N. Y., is a new teacher of secretarial subjects in the State Teachers' College at Bloomsburg, Pa.

Some very beautifully written calling cards have been received from G. W. McGuire, Hill's Business College, Oklahoma City, Okla. These are some of the nicest cards we have received during the past month.

EDWARD C. MILLS
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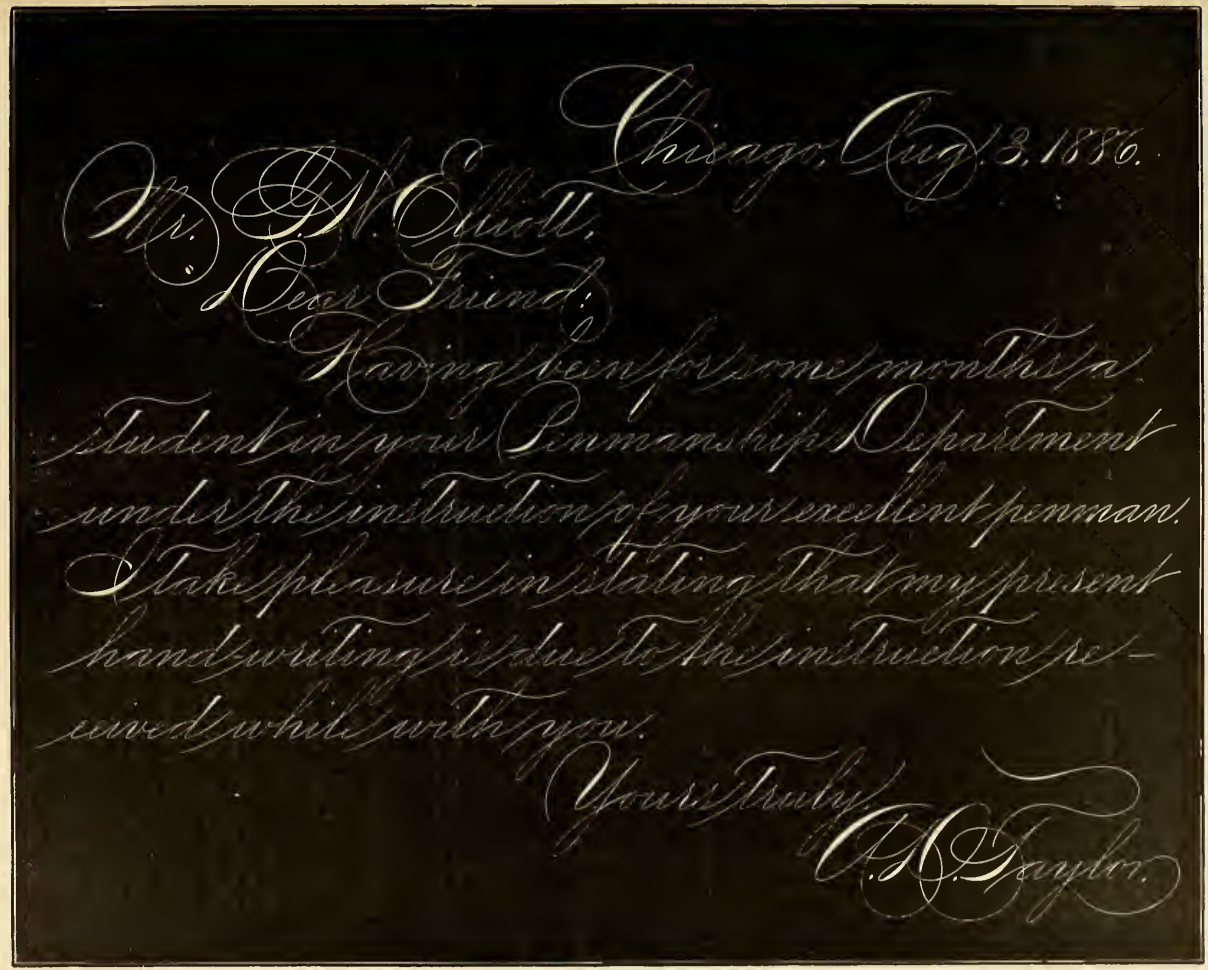

A masterpiece by A. D. Taylor, that famous penman, whose writing will be an inspiration for many years to come.

Specimens from the skillful hand of L. Tjossem, Heald College, San Jose, Calif.

DAVIS, THE PENMAN AND BASEBALL FAN

This beautiful page of Engrossing was made by J. Lindsay Davis, College Hill, Cincinnati, a unique character in the penmanship profession. We last met Mr. Davis when he was on his way home from a big league baseball game in which his favorite Red Socks participated, and if we remember correcting, or, rather judging from the smile which he carried on his face, they won.

Mr. Davis is of short, stocky build and a very enthusiastic penman. He states that there is nothing that he likes to do better than pen work and is finding business good in Cincinnati.

COMMENCEMENT EXERCISES PROMOTE COLLEGE SPIRIT

As one sees boys and girls upon the platform during commencement time, with proud parents, relatives and friends in the audience; as we hear and see these boys and girls perform; and as we listen to the advice given to them by some distinguished person, we cannot help but long to be a member of such a class again. We also have a desire to hear and see our own boys and girls in such a program.

Boys and girls in business college are entitled to commencement exercises, even though the school may be small. A commencement exercise, in which a whole community is interested, proves good advertising for the school and should, therefore, not be overlooked.

Peirce School, Philadelphia, Pa., and Goldey College, Wilmington, Del., two of the largest business colleges, recently held their mid-year commencement exercises. Both of these schools engage nationally known speakers, provide good music, and a large banquet. Both of these schools deserve the front page newspaper write-ups which they received.

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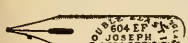

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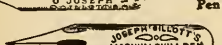

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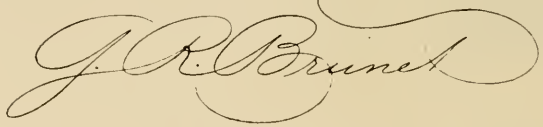

This quotation from "Letters of a Self-Made Merchant to His Son" was penned by G. R. Brunet, penman in the Lord Selkirk School Winnipeg, Man., Can.

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Through **F. J. Myles** we learned that Miss Elsie A. Campbell, Mrs. Everil M. Harwell and Miss Martha M. Mason are new writing teachers in the Nashville, Tenn., public schools.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Economic Geography for Secondary Schools, by Charles C. Colby, Professor of Geography, The University of Chicago, and Alice Foster, Instructor in Geography, University of Chicago High School. Published by Ginn & Company, Boston, Mass. Cloth cover, 618 pages.

The Commercial World is so large, and the limitations of time in the secondary school curriculum so exacting, that the attainment of our objective demands reasoned selection of material. The experience of geography teachers shows that attempts to be all-inclusive results, in most cases, in a cyclopedic enumeration of places, facts, and figures. In view of such evidence, this book does not attempt to treat all phases of commerce or all commercial regions. The book is written for American schools, and its function is to aid American students in gaining a working knowledge of the Commercial World. The United States, therefore, is placed in the center of thought. The other regions given special treatment are those with which the United States has large commercial contact. In this way, the work is brought to a size which permits the attainment of our objective within the brief limits of a secondary school course.

The plan of the book and the material selected were subjected to the acid test of class room use as the project advanced by slow stages from teaching outlines through original copy and mimeographed editions to its final form. As the material stands, it is adapted to either the method of day-to-day assignment or a program of directed study. The numerous exercises emphasize important aspects of the work and encourage the student to test his knowledge of the subject. The Readings listed at the end of each chapter give additional material bearing on the theme under study. The Topics for Investigation give abundant opportunity for supplementary work. In this connection, the authors believe that the stage must be set carefully for a successful performance by the youthful investigator. The flush of successful accomplishment is a mighty incentive for continued effort. With this in mind, the authors have taken great care to select topics related to the unit of study, and to cite sources which actually contain material directly bearing on the topic.

Business English, by J. Walter Ross. Published by the South-Western Publishing Company, Cincinnati, Ohio. Cloth cover, 336 pages.

The aim of this book is to provide a complete course of instruction and exercise material to fit the student to speak and to write readily the clear, correct, forceful English required in the transaction of present-day business. The three main topics are Word Study (grammar), Sentence Study, and Business Communications. They are presented in the order named.

That part of the book devoted to the study of word forms in sentence building differs from the usual conventional course in grammar in that it is confined to the essentials. It presents only those principles, a knowledge of which is indispensable to one who aspires to speak and to write effective English with the readiness and dispatch that present-day business demands. The student is urged to be constantly on the alert to inquire, when he does not understand, just how each principle he is asked to learn can be applied in his workaday life. He is entitled to know just what use he can make of the new knowledge.

In the section on Sentence Study the Student is drilled in the recognition and use of the various types of sentences and is familiarized with the application of the rhetorical principles, unity, coherence, and emphasis, in the sentence, the paragraph, and the entire composition.

In the section on Punctuation the paragraph, rather than the single sentence, is used in many exercises for the development of the sentence sense and review of the full stop marks.

In the chapters on Business Composition, greatly amplified in this edition, the student not only is familiarized with mechanical forms but also is led by easy steps from the writing of the simple types of letters to the composition of the more difficult letters. Through the study of an ample number of models (actual letters) he learns not only composition styles but much of business routine, practice, and policy.

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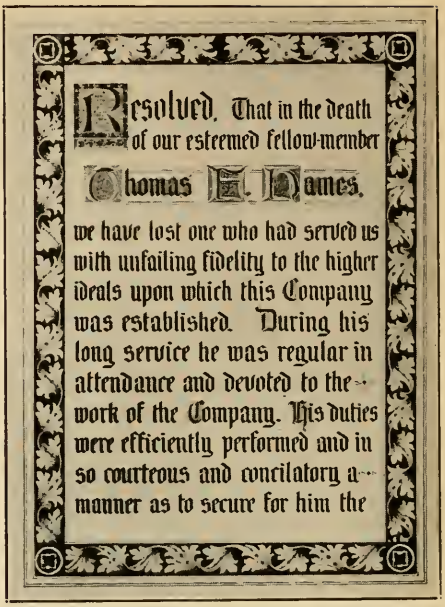

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The present Editor joined the Editorial Staff in May, 1892.
All articles in "Education" are original contributions, not to be had elsewhere.
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COLUMBUS, OHIO

Vol. 36 APRIL, 1931 No. 8

The Business Educator

Handwriting Engrossing and Commercial Education

Published by

The Zaner-Bloser Company

612 North Park Street COLUMBUS, OHIO

E. A. Lupfer

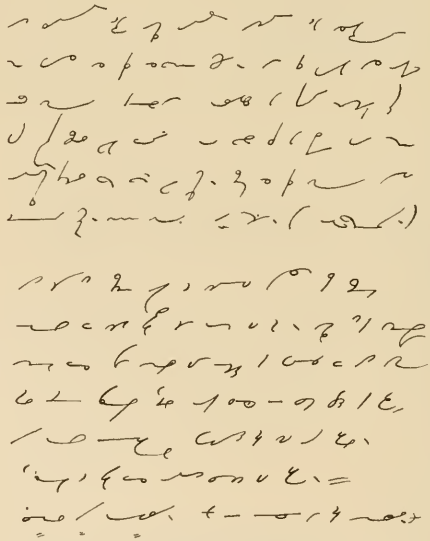
Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year

A Comparison of Two Light-Line Systems of Shorthand

Test matter in sentences appeared in truth's perspective, wherein much is noted, and there has been no thought of choosing what might favor one system over another. The first illustrated is just being introduced; the other was published many years ago and is widely used... The full translation of the shorthand has enclosed by parentheses the small parts of abbreviations of certain words. These stand in the lines for nothing else and are therefore as legible as if written in full. The last word of the sentences, opportunity, belongs to a class in which the abbreviation is indicated.

In the one—and only in the one—there is generally completeness of consonant outlines with vowels implied or understood if not written. The characters that stand as brief forms are translated at their face value. Special prefixes and suffixes, or word equivalents, are allowed full value; so specially changed or adapted signs, as **o,** a semioval on its side, for **all** or **oo** for **w.** All of which is put to the favor of the other system. While for prefix self-, in the one, indistinctly-sounded liquid **l** only is left out, **s** only in the other is made detached for it and stands for self-, circu-, circum-; while in the one suffixes -cial, -sion, -tion, etc., are fully written, in the other **sh** joined is for them all.

The comparative representation of the sounds of words is therefore but partially manifest in the printed texts. Counting marks of punctuation, one group is written with 130 strokes, the other below with 156 strokes, 26 more—written by an accredited New York teacher of the system.



To stimulate each one to be his utmost, to make cach as much unlike

all others as possible, is the work of society. The peace under (wh)ich this may be done

comes only b(y) the creation of the institutions which permit all to deve(l)op free

from belligerent selfishness, and which unite in action p(ow)ers which, separated, would, like

monopolies, produce social war and oppression. Self-help is possible only through

equality of opportunity.—Henry D. Lloyd. (In Man the Social Creator.)

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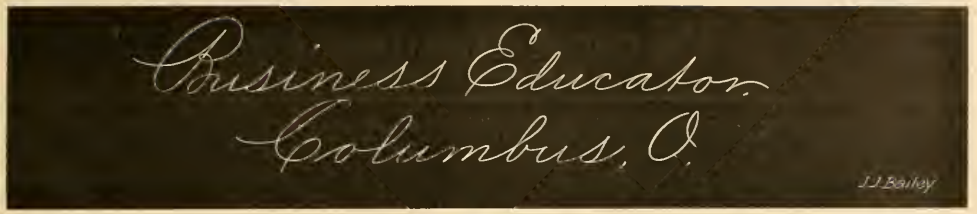

VOLUME XXXVI COLUMBUS, OHIO, APRIL, 1931 No. 8

EASTERN COMMERCIAL TEACHERS' ASSOCIATION

While we were mailing this issue of the Business Educator the Eastern Commercial Teachers' Association was holding its meeting in Boston. The following officers were in charge:

President, John A. Luman, Peirce School of Business Administration, Philadelphia, Pa.

Vice-President, Miss Sadie L. Ziegler, Rider College, Trenton, N. J.

Secretary, Alexander S. Massell, Central Commercial Continuation School, New York, N. Y.

Treasurer, Arnold M. Lloyd, Banks College, Philadelphia, Pa.

THURSDAY

Address of Welcome, Mr. Jeremiah E. Burke, Superintendent of Schools, Boston, Mass.

Response, Dr. Paul S. Lomax, New York University.

President's Address, Mr. John A. Luman.

Education as Social and Economic Adjustment, Mr. Augustus O. Thomas.

What Business Organization Demands of Education, and How These Demands Can be Met. Speaker not announced.

Bookkeeping and Accounting Section, under direction of Mr. John F. Robinson; Chairman, Mr. Warren C. Lane, President, Becker College, Worcester, Mass.

Subject—Principles of Education as Applied to Accounting Subjects.

How Business Mathematics Should be Taught in High Schools of Commerce and Private Business Schools. Mr. Nathaniel Altholz, Director of Commercial Education, New York City.

Teaching Principles and Methods as Applied to the Subject of Accounting. Mr. Charles F. Rittenhouse, Certified Public Accountant, Boston, Mass.

Teaching Principles and Methods as Applied to the Subject of Bookkeeping. Mr. Thomas H. Sanders, Professor of Accounting, Harvard Graduate School of Business, Cambridge, Mass.

Secretarial Section, under direction of Mr. Louis Rice. Chairman, Dr. Edward H. Eldridge, head of Department of Secretarial Studies, Simmons College, Boston, Mass.

Subject—Principles of Education as Applied to Secretarial Work.

JOHN A. LUMAN,
Pres. E.C.T.A. 1931, Peirce School of Business Administration, Philadelphia, Pa.

Modern Methods of Teaching Shorthand. Mr. John B. Walsh, Head of Department of Stenography, Morris High School, New York City.

Modern Methods of Teaching Typewriting. Professor D. D. Lessenberry, Head of the Department of Commercial Education, University of Pittsburgh, Pittsburgh, Pa.

Modern Methods of Teaching Business English. Mr. Turner Flowers Garner, A.M., former Dean, Day School of Business Administration, Northeastern University, Boston, Mass., and former Associate Dean of Bentley School of Accounting, Boston, Mass.

Economics and Law Section, under direction of Miss Sadie L. Ziegler. Chairman, Mr. Raymond G. Laird, Boston Clerical School, Roxbury, Mass.

Subject—Principles of Education as Applied to Economics and Law.

Principles of Education as Applied to Law. Miss Bessie Nadiene Page, B.B.A., L.L.D., Professor of Law, Portia School of Law, Boston, Mass.

Principles of Education as Applied to Economics. Professor Ralph B. Wilson, A.M., Vice-President, Babson's Statistical Organization, Wellesley Hills, Mass.

Principles of Education as Applied to Commercial Geography. Professor Everett L. Getchell, A.M., Instructor in School of Education, Boston University, Boston, Mass.

Penmanship Section, under direction of Mr. Elmer G. Miller. Chairman, Mr. W. E. Riley, State Normal School, Lowell, Mass.

Subject—Principles of Education as Applied to Penmanship.

The New England Penmanship Association united with the Eastern Commercial Teachers Association for these meetings.

Modern Methods of Teaching Handwriting in Normal Schools. Mr. Thomas C. Sawyier, State Normal School, Westfield, Mass.

Modern Methods of Teaching Handwriting in Public Schools. Miss Bertha A. Connor, Director of Handwriting, Boston Public Schools.

Modern Trends in the Teaching of Handwriting. Dr. Paul V. West, New York University, New York City.

Machine Clerical Practice Section, under direction of Mr. Atlee L. Percy. Chairman, Professor F. G. Nichols, Graduate School of Education, Harvard University, Cambridge, Mass.

Subject—Machine Clerical Practice in our Schools, Grand Ball Room.

(Continued on page 13)

THE BUSINESS EDUCATOR
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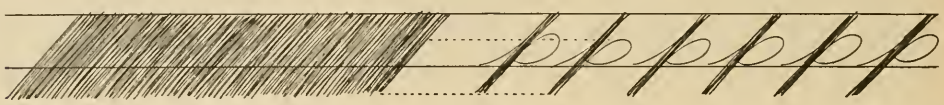
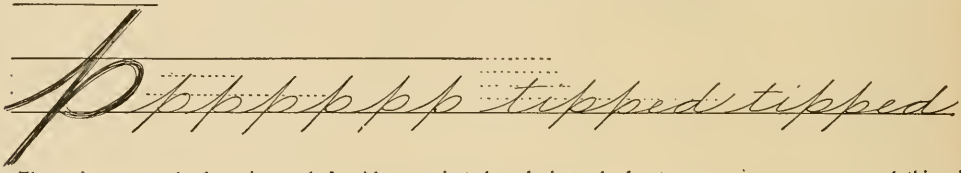
The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Practical Handwriting

By the late C. P. ZANER

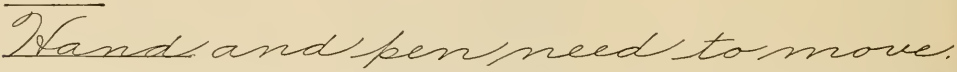


Use push-and-pull movement in the first exercise, and the same with a quick, reverse-oval motion in second. The little finger should glide freely. This reverse-oval movement needs careful attention, as we have not had much practice this far upon it. Be patient, persevering, and systematic in your practice. Make the exercise on every other line, but the p-like exercise may be practiced on each line. Use a quick, vibrating, arm action in the straight-line exercise. Begin and finish the **p** exercise with a right curve, the first starting rightward and the last finishing leftward.



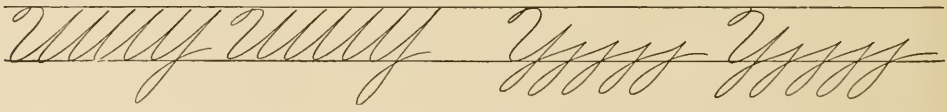
The **p** is composed of an inverted **d**, with a projected angle instead of a turn; reverse your copy and this will be plainly seen. Curve the up stroke plentifully and retrace the lower part as far upward as the base line, and then finish with a reversed oval. Keep the oval rather narrow and close it. Count; 1, 2, 3, 4; 1, 2, 3, 4; etc., at the rate about 45 a minute.

Use a free, forceful, push-and-pull, forearm movement. Make the letter without raising the pen, and finish it the same as **s**. Make the second part with a quick, circular action, pausing slightly in the finish. The word "tipped" requires close attention. See that the long letters agree in slant. Do not forget about position of body, arm, and hand, and angle of paper.

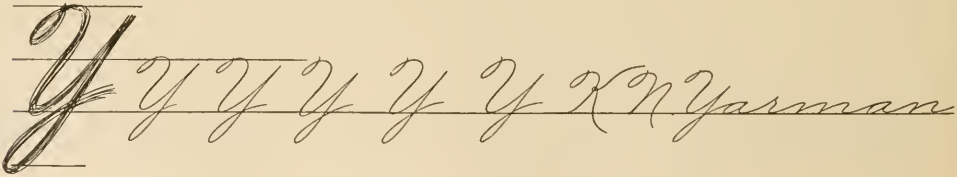


Keep the slant of **p** and **d** the same. Some people raise the pen in **d** at top of **a** going up in order to avoid the retrace. Some also raise the pen at the bottom of **p** and begin the second part on the base line to avoid the retrace. As a rule, however, it is well to teach that they shall be made without raising pen, after which individual preferences may be allowed.

Reverse papers to compare shape and size of ovals in **d** and **p**. Draw lines through the down strokes of **n** to see if the slant corresponds with the extended letters. Does **d** slant same as **p**? It should. The hand and forearm should move with the pen. And they need to move smoothly and gracefully. Watch, compare, initial and final strokes.



Use pure arm movement in these exercises. Avoid spasmodic action and endeavor to develop a smooth, regular, firm yet free arm action. Keep the crossing on the base line, the top sharp and the bottom rounding. See that the forearm acts diagonally in and out the sleeve in making these rather tall exercises. Loosen the sleeve as much as possible, and stretch the forearm muscle in front of the elbow by forcing the arm in and out of the sleeve without letting the arm slide on the desk near the elbow. Count: Start 1, 2, 3, 4, 5, 6 loop, etc., for the first exercises and one count for each loop in the second exercise. Keep loops uniform in slant.



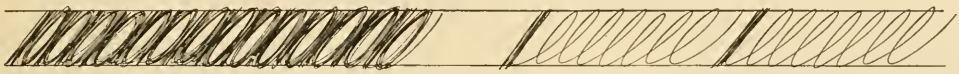
The **Y** begins the same as **U,** and ends the same as the small **y.** The top should be wider and more rounding than the base, and the down strokes should be nearly straight and parallel. This letter is used a great deal in correspondence, and should therefore be studied critically, and practiced carefully. Count: 1, 2, 3, 4; 1, 2, 3, 4, etc. Make at the rate of about forty a minute.

In view of the fact that this letter is nearly two full spaces tall, it will be necessary to use a vigorous, forceful, free, in-and-out arm movement, to make it successfully. Good writing involves two things: Mode of execution and product. The method of production should be spontaneous and natural, and the result legible and pleasing. The name gives a review of capitals and small letters.

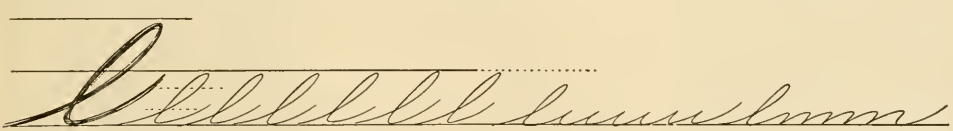
You can now use arm movement.

Sit fairly erect so that the arm may rest rather lightly upon the desk and move freely across the page. The elbow should be shifted two or three times while writing across the page. This shifting, however, should occur between words and not in them, and when the pen is off the paper.

Close **o** at the top, begin **c** distinctly, close **s** at the base, finish **w** and **v** with a tiny loop without any daylight in it, pause at shoulder of **r,** loop **e** quite fully, and retrace and cross **t** carefully. You must think good writing before you can produce it. It must be conscious before habitual.



This banana-like retrace-oval and straight-line exercise is an excellent one to develop the kind of motion needed in making loop letters. Count 5 for the oval and 10 for the straight-line exercises, going without pause from the one to the other and thereby making the entire exercise without raising the pen. Insist upon narrow ovals and upon a free, easy, forceful, in-and-out motion of the forearm. Accept no work in which the ovals are wider than in the copy, and see that the exercise is made a full space high. The **l** exercise should be made with this same free push-and-pull, semi-rolling arm movement. Curve the up strokes as much as possible and make the down strokes as straight as you can, checking the motion a trifle near the bottom in order to get a narrow turn. One hundred loops a minute.



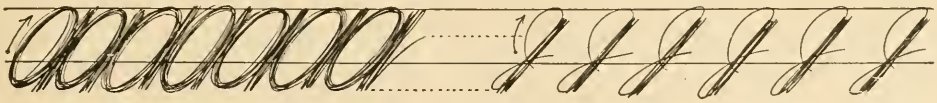
The **l** is composed of an **i** with a loop two spaces long attached to the top. Keep the down stroke nearly straight, the crossing near the head line, and the turn the same as in **i.** Keep the top of the **l** as rounding as the base.

Use an easy, semi-rolling, push-and-pull arm movement. Check the motion slightly at the base in order to secure a short, definite turn on the base line. Count: 1, 2, 3; 1, 2, 3, etc. Go quickly from the **l** to the upper and lower-turn exercises; they will help in word writing.

Master loop letter movements.

Keep loops full and rounding at the top by using a free, semi-rolling movement. The fingers may act some in **l** and **t,** but the arm should serve as the basis of action. Study the thought as well as the forms in the sentence. Review exercises frequently. Keep minimum letters uniform in size.

Watch spacing between letters, slant, and height. Draw long lines through **m** to discover whether it slants the same as the other letters. Curve up stroke of **l** and **t** considerably, but keep down stroke nearly straight. All turns on the base line should be equally rounding. Crossing of **l** and junction of **t** should be one space high.



Be sure to observe the direction of the oval. Keep drilling until you can make the narrow oval quite successfully. Do not raise the pen in going from the oval to the straight line or from the straight line to the oval. Force the arm freely in and out of the sleeve, and make the exercises a full space and a half high. Maintain a good position, keep the penholder pointing well towards the shoulder, and wipe the pen occasionally to keep it free from lint. Start the **J** with an upward curve, retrace the back and then finish with an upward curve, without raising the pen. The upper loop should be larger than the lower loop.

EVERYDAY WRITING

By C. E. DONER
Script by Parker Zaner Bloser

Just a few pointers this month on **Process** in playing the game of handwriting. Process means **the way** one sits in good posture, **the way** he holds the pen correctly, and **the way** he writes with a fluent swing. There are rules in playing any game and by playing according to rule one is much more likely to play the game well. I am quite certain that in order to write a practical, snappy business hand which you can use in all the writing you do, you must have a good foundation, and that foundation is made up of the following: (1) Easy, comfortable body posture; (2) Elbows at the edge of the desk; (3) Paper tipped, held and adjusted with the left hand; (4) Penholder to point toward the right shoulder or between shoulder and elbow; (5) Last two fingers to glide on the nails; (6) Wrist underneath to be free; (7) Penholder against the hand at or below the knuckle; (8) Thumb to be back of the forefinger on the left side of the holder; (9) Joints of the forefinger to curve outward; (10) Penholder to be held lightly; (11) Both nibs of the pen to be held level on the paper; (12) And all writing to be done with fluency of movement. When you do these things over and over they become reflexes—you do them habitually or automatically. And only as you write automatically (not having to think of these rules when once thoroughly learned) will your handwriting be your servant and not your slave. To manipulate the hand and pen efficiently you must become **handminded.** Some one has said, "The only sure indication of the possession of knowledge is the ability to express it," and practically all expressions of thoughts or feelings are **motor reactions.** Studies have shown that skillful manipulations with the hands are often more productive than mere manipulations of ideas in the head. Developing motor skill—which has to do largely with **process**—is most valuable training. I hope you are improving your handwriting through thoughtful practice on these lessons on Everyday Writing.

A Definition of Arm Movement.

The blending of the movement of the arm, hand and fingers, with the movement of the arm predominating over the movement of the hand or fingers, making a complete unified rhythmic movement, constitutes what is known as arm or the muscular movement in handwriting.

When in the course of common school events it becomes necessary to improve writing, it is well to consider the important elements that enter into the art.

Scores 95 on the Zaner Handwriting Scale. Can you do as well?

Handwriting, a Means of Expression.

We no longer think of handwriting as something apart from the daily work to be done in school in the various written subjects. It is of value only as it functions in "carrying over," thereby becoming a fluent and ready means of written expression.

Laura B. Shallenberger, Latrobe Public Schools, Latrobe, Pa., at the left, shows the correct position for writing.

Miss Lelia Withers, teacher in the Fairmont Public Schools, Fairmont, West Va., at the right, illustrates the correct position of the hand, arms and body.

We shall be glad to examine your work done on this course. There will be no charge except return postage.

Strike out with confidence, sureness and firmness with these loosening up exercises. Sit up.

m m m m m u u u u u u u u m u n u

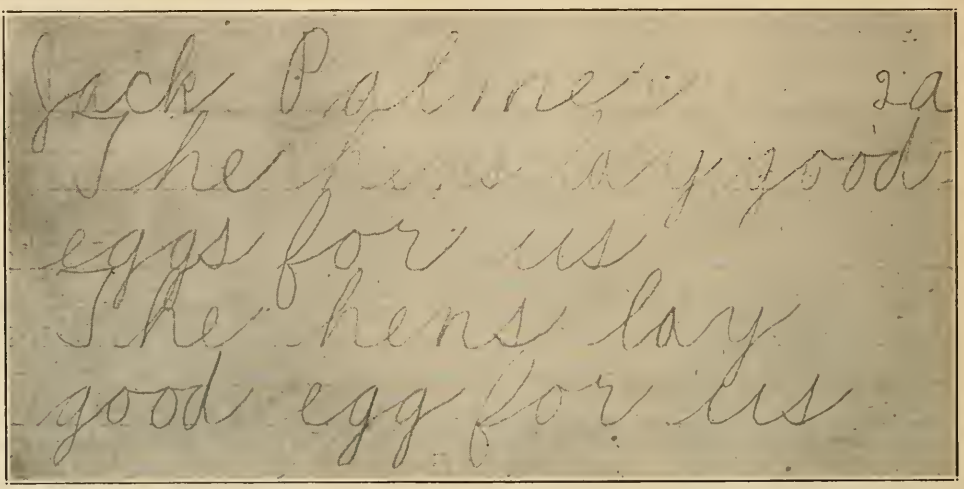
u u u u u u u u m m m m m m m n m m

l l l l l l l l l b b b b b b b b b l l l l l l l l l b l

g g g g g g g g g f f f f f f f f f full fulfill if fulfill

Easy flowing writing, short loops, with little slant.

Students' Department



This specimen was written by a second grade pupil in the Barberton, Ohio, Public Schools, where J. A. Eubanks is Supervisor. The original was 10 inches long. This large writing makes it possible for students to write early in school life, and by giving pupils interesting sentences to write it is easy to maintain interest in handwriting in the primary grades.

MEDIEVAL

By Mary Marsh, 606 W. 110th St., New York City.

Mr. William R. Odell of New York City has recently received an appointment as Associate in Commercial Education at Teachers College, Columbia University, to begin in September.

The Rocky Mountain Teachers' Agency, 410 U. S. National Bank Bldg., Denver, Colorado, has just sent us a little booklet entitled "How to Apply for a School and Secure Promotion, Etc." This booklet contains much valuable information to teachers making applications for positions. It is given free to members of the agency.

WEST VIRGINIA BUSINESS COLLEGE

T. B. Cain, president of the above school, reports that 25 graduates from the West Virginia Business College at Fairmont and Clarksburg have been employed by the Sanitary Grocery Company and that 100 men and women graduates of these colleges are to be given positions each year in Washington by this company.

A penmanship class in the Wenatchee, Wash., Junior High School. Miss Nelda R. Pokel, Supr. This entire class was successful in getting their work up to a high standard, winning Advanced Certificates.

R. W. Carr, Supr. of Handwriting, Parkersburg, W. Va., sent us the above photograph of Advanced Certificate winners. Parkersburg really gets results in penmanship.

WHAT'S IN A NAME?

By DANIEL W. HOFF
Meadville, Pa.

ARTICLE ONE

Have you ever wondered where all the names of people originated, and what they mean? Have you any idea as to the origin and meaning of your own name? Perhaps I may be able to tell you. If you wish to know, please feel free to ask, enclosing a two cent stamp for reply.

The purpose of this series of articles is to tell, in a simple way, how our names originated, specially our surnames, or family names. No attempt will be made to trace ancestors, but simply to show how the names themselves originated, what they mean, and how we came by them.

Our names are divided into two general classes or groups: our **Christian** or **given names,** given to us by our parents, and our **surnames,** or **family names,** that we inherit from them. From the very earliest times people bore personal names only, but as population became less scattered it was found necessary to add a second name, in order to distinguish between the various Johns, Peters, or Pauls, of the community. About the middle of the 14th century these added names became hereditary, as surnames, or family names.

McKenna tells us that surnames were first used in Rome, that they were established in France in the latter part of the 10th century, and introduced into England at the time of the Norman invasion, in 1066. Bardsley and Weekley agree that practically all of our English family names came into existence between this time and the end of the 14th century, the most of them being developed during the 13th and 14th centuries.

From other sources we learn that the development of family names in Ireland, from their clan names, took place two or three centuries earlier than in England, and other countries of Western Europe. In fact O'Neil, originally a clan name, is said to be one of the oldest family names of record, dating back to the 5th century. Also that one group of surnames made its appearance in Europe early in the 19th century, when laws were passed by Austria, Prussia, and Bavaria, to compel all Jewish families to adopt permanent family names. Our surnames originated in many ways, but chiefly as follows:

1—**Personal names,** descriptive of some physical, mental, or moral peculiarity of the original bearer of the name.

2—**Local names,** the name of the place where the ancestor lived—his local address.

3—**Occupative names,** from the trade, office, or occupation.

WHAT DOES YOUR NAME MEAN?

The history of words is very interesting and educational, but the derivation of one's own name is more interestnig. Read Daniel W. Hoff's articles in The Business Educator and find out the original meaning of your name.—(Editor).

These added names, coupled with their Christian or given names, enabled friends and neighbors to distinguish between the various individuals of a community bearing the same given names, and, in time became hereditary. The same systems for developing surnames were followed by the countries of Western Europe, as by England. The Roman system, however, was somewhat different. The true Roman bore a three-fold name: his **personal name,** his **clan name,** and his **surname**—the surname denoting his house or family.

Personal Names

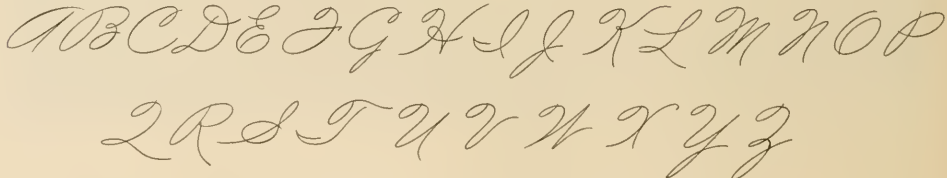
Long tells us that up to the 13th century personal names predominated; that "this class takes precedence over all others with regard to time;" and that "now, place names, war names, and occupative names predominate." I shall therefore begin by listing a few of the personal names, briefly indicating the meaning of each. These personal names were simply descriptive adjectives used as proper nouns, and were indicative of some distinctive physical, mental, or moral peculiarity of the original bearer of the name, as already stated.

From **Physical Appearance:** Messrs. Lang, Long*, and Longfellow were all tall men. Short, Vaughn, Smale, Small or Little: small men. Stout: corpulent. Crook: bent body. Langshanks: long legged. Cruickshanks: bow-legged. Courtney: short-nosed. Devy: deaf. Dombey: dumb. Caecus: blind. Hiram: snub-nosed. Kenyon: a dwarf. Wright: strong. Plato: broad-backed. Belcher: fair face—from bel (fair) and chiere (face) French. Picket: pock marked, or scarred. Pigot: freckled. Sweeney: thick arms. Sullivan: little eyes. Claudius: grey eyes. Guercine: squint-eyed. Pekah: open-eyed. Peed, Cheyne, or Tuerto: one eyed. Campbell*, Kemble, or Cameron: crooked, or wry mouth. Scaurus: club-footed. Alfan: slow footed. Cruden: a cripple, on crutches. Nevens, or Nevius: birth marked. Bryant: strong. Cromar: a hunchback.

From **Complexion and Hair:** White, Whitman, Whitney, Blunt, Blount, and Blanchard, were all blondes, while Black, Blake, Bruno, Swartz, Brown, and Dunn were dark skinned. Whitlock: white hair. Colfax: black hair. Read, Reid, Reed, or Russell: red hair. Fairfax: fair haired. Boyd: yellow or red haired. Pollard: short haired. Sherlock; sheared locks. Barbarossa: red beard. Barebones: stiff, bony beard. Crisp: curley haired.

From **Disposition — Deportment:** Raymond: pure mouthed. Todd or Fox: keen, foxy. Curtis: courteous. Titus: honorable. Sharp: witty or dealt a smart blow in battle. Gaylord: bold, joyous. Faust: jolly, frolicsome. Tate: cheerful, honorable. Goodfellow: upright, reliable. Merryman: jolly, cheerful. Sweet: a pet name. Martin: warlike, Mars-like. Muddyman: moody. Gilbert: bright, glorious. Godfrey: lover of gods. Badman: bid man (to bid was to pray). Proudfoot: with a haughty step. Balch: proud. Quinn: kind-hearted. Sharkey: loving one (a pet nickname). Snell: quick, active. Tranor: a brave man. Trimble: strong, bold. Tufts: cheerful. Hastings: hasty, impetuous. Graham: grim, strong, terrible. Albright: most loved. Kenneth: mild tempered, peaceful. Forbes: impetuous, irritable.

* Long, in Irish meant a shipman, a sailor.
* Campbell, if French, is from "Campo Bello" (a beautiful field).



Business capitals by F. B. Courtney.

N. C. T. A.

(Continued from page 5)

1. Is Machine Clerical Training in School Necessary?

a. From the educator's viewpoint: Professor William L. Einolf, School of Education, University of Pennsylvania, Philadelphia, Pa.

b. From the employer's viewpoint: Mr. Stanley W. Lovejoy, Office Manager, Hood Rubber Co., Inc., Watertown, Mass.

c. From the equipment manufacturer's viewpoint: Mr. W. D. M. Simmons, President, Office Equipment Manufacturers' Institute.

d. Questions and discussion.

2. How Employers and Commercial Teachers May Cooperate in Developing a Better Clerical Training Program.

a. From the employer's viewpoint: Mr. C. B. Atwater, Office Manager, New England District, Liberty Mutual Insurance Company, Boston, Mass.

b. From the educator's viewpoint: Mr. Rufus Stickney, Chairman, Boston Commercial Council.

c. Questions and discussion.

Advertising and Salesmanship Section, under direction of Mr. E. S. Donoho. Chairman, Mr. Jay W. Miller, Goldey College, Wilmington, Del.

Subject—Principles of Education as Applied to Advertising and Salesmanship.

Modern Methods of Teaching Salesmanship. Mr. R. G. Walters, Grove City College, Grove City, Pa.

Modern Methods of Teaching Advertising. Mr. William J. Carey, English High School, Boston, Mass.

FRIDAY

Wit and Wisdom of the Bench and Bar, Miss Emma Fall Schofield, Assistant Judge, Malden District Court.

Address: Motor Psychology. Speaker not announced.

Section Meetings and Model Lessons

Bookkeeping and Accounting Section, under direction of Mr. John F. Robinson. Chairman, Mr. Warren C. Lane, President, Becker College, Worcester, Mass.

Demonstration: Application of the Principles of Teaching the subject of Business Mathematics. Mr. Francis F. Allen, Thibodeau Business College, Fall River, Mass.

Demonstration: Application of the Principles of Teaching the Subject of Accounting. Mr. Henry J. Lee, Bryant & Stratton College, Providence, Rhode Island.

Demonstration: Application of the Principles of Teaching the Subject of Bookkeeping. Mr. A. H. Sproul, State Normal School, Salem, Mass.

Round Table: It is very desirable that questions which are to be discussed at the Round Table should be in the hands of the Chairman before the beginning of the Convention, in order that they may be assigned for study.

Secretarial Section, under direction of Mr. Louis Rice. Chairman, Dr. Edward H. Eldridge, Simmons College, Boston, Mass.

Demonstration lesson in Advanced Shorthand. Mrs. Blanche G. Stickney, Director of the Secretarial Department, Bryant-Stratton College, Providence, Rhode Island.

Demonstration lesson in Typewriting. Mr. Bernard E. La Vigne, Hillside Junior High School, Montclair, N. J.

Demonstration lesson in Business English. Mr. Frank H. Ash, Bulkeley High School, Hartford, Conn.

Economics and Law Section, under direction of Miss Sadie L. Ziegler. Chairman, Mr. Raymond G. Laird, Boston Clerical School, Roxbury, Mass.

Demonstration lesson in Law. Miss Marie G. O'Brien, B.S., L.L.B., member of the Massachusetts Bar and instructor of Commercial Law at the Boston Clerical School.

Demonstration lesson in Economics. Professor Clyde S. Cressey, Peirce School of Business Administration, Philadelphia, Pa.

Demonstration lesson in Commercial Geography. Miss Jane Berriman, High School, Brookline, Mass.

Penmanship Section, under direction of Mr. Elmer G. Miller. Chairman, Mr. W. E. Riley, State Normal School, Lowell, Mass.

Demonstration lesson in Penmanship. Mr. Charles E. Doner, Supervisor of Handwriting, Framingham Normal School, Framingham, Mass.

Penmanship Exhibit, under direction of Mr. Frank W. Martin, Engrosser, Boston, Mass.

Machine Clerical Practice Section, under direction of Mr. Atlee L. Percy. Chairman, Professor F. G. Nichols, School of Business Administration, Harvard University, Cambridge, Mass.

1. Principles and Methods of Teaching Machine Clerical Practice.

a. At Brookline, Mass., High School: Miss Emma Poland, Instructor in Clerical Practice.

b. At Madison, Wisconsin, Vocational School: Miss Regina Groves, Supervisor of the Commercial Department.

c. At Julia Richman High School, New York City: Miss Genevieve Hayes: Co-ordinator.

d. At Natick, Mass., High School: Mr. Harold G. Sears, Head of Commercial Department.

2. What Becomes of Those Who Receive Machine Clerical Training? Mr. Maynard Maxim, Director of Business Education, Newton, Mass., High School.

3. Demonstration Class in Machine Clerical Practice in Charge of Miss Mary Stuart, Memorial High School for Girls, Boston, Mass. Speakers on the program will be present to answer questions of teachers interested in this kind of training.

Advertising and Salesmanship Section, under direction of Mr. E. S. Donoho. Chairman, Mr. Jay W. Miller, Goldey College, Wilmington, Del.

Demonstration lesson on Modern Methods of Teaching Salesmanship. Miss Agnes K. Brennan, Memorial High School, Roxbury, Mass.

Demonstration lesson on Modern Methods of Teaching Advertising. Mr. Walter L. McLean, High School of Commerce, Boston, Mass.

SATURDAY

Business meeting and election of officers.

President's Report.

Inspirational address. Dr. Payson Smith, Commissioner of Education, Massachusetts.

Mrs. J. Tatum

requests the honor of your presence
at the marriage of her daughter
Elena
to
Mr. Paul Urbano
Thursday evening October ninth
1924
at eight o'clock
Mexican Presbyterian Church
1039 Main Street
Los Angeles

Wedding invitation written by D. Beauchamp,
Frost Bldg., Los Angeles.

WHAT ABOUT TODAY'S PENMANSHIP?

(An address by Major Russell Malcolm MacLennan, Q. M. Res., Advertising Department, Security-First National Bank, and Vice President of the Los Angeles Advertising Club.) Delivered before the Penmanship Section, Southern California Penmanship Association.

In any discussion of penmanship it is possibly well to give some thought to the subject of language. Language is of great antiquity and research shows that it was developed countless centuries ago at the time of the cave dwellers whose traces have been found in many parts of the world, including France, Belgium and Greenland. They were clever artists and some of their drawings may still be seen in caves in Southern France.

Asia and Europe vie for the honors of having been the birthplace of language. Many authorities agree that the birthplace may be either in Central Europe or near the Baltic Sea about 10,000 B. C.

The printed letters of our alphabet are about 2,500 years old, and we owe them to the Romans. Our Roman capitals are identical with those of Rome of the 3rd century B. C., which devolved from those of Greece of the 6th century B. C.

Cuneiform or wedge-shaped writing inscribed on clay or stone in the ancient kingdoms of Assyria seems to be the oldest form of writing. This form of writing was used by the Chaldeans with whom the Egyptians had correspondence, at which time the Egyptians, however, had not done much writing of their own. As the Egyptians were great artists, they took up writing where the Chaldeans left off.

In all probability the Greeks borrowed their alphabet from the Phoenicians, who in turn had simplified that of the people of Crete, who probably got theirs from the Egyptians' hieroglyphics.

The Latin alphabet is by far the most important of all, and was developed gradually from the Greek characters, which were introduced into Italy about the 8th century B. C.

The alphabet was begun by the Egyptians, continued by the Semites, who are descendants of Shem, now chiefly represented by the Jews and the Arabs. In ancient times the Babylonians, Assyrians, Phoenicians and others of Western Asia were included in the Semitic race. The alphabet was perfected by the Greeks and transferred to the Romans who gave us our modern alphabet.

So much for language and its antiquity, about which you probably have much more and better information than I can give you.

Let us for a moment consider the psychology of writing. Writing is a complex muscular movement involving the use of some five hundred muscles. A child's muscles are untrained, and when he tries to write there is a lack of coordination of brain cells and muscles. As a result, a child's writing is too spread out and shaky,—which psychologically is diffusion. There is an excess of muscular activity when a child tries to write because he is seeking to use different muscles than heretofore.

As writing does not help the process of reading, there is no necessity of teaching writing until later. Writing requires the steadiness of the whole body. It is contended by some that a child is not physically fitted to learn writing until the ninth or tenth year. Personally I am not able to agree with this contention. Writing, however, is a product of individual development. Such a physical faculty as walking is almost automatic and is an inherited faculty. Writing will therefore naturally be of slower development than a purely physical movement such as walking.

Practice is the best method of improving writing. However, too long a period of practice, without proper and constant supervision and corrections, will produce bad habits. Children are endowed with vivid imaginations. They are liable to invent things entirely new to the art of writing. They must be watched closely and individually coached. A habit becomes set through a series of short periods of practice, which must be well done to produce the right habit. Writing should become almost automatic. An intense, or rather concentrated effort is necessary, because steadiness of attention of the whole body produces the act of writing.

Writing is acquired by means of three series of sensations. The visual sensation comes first. A child recognizes and names figures and pictures before he tries to draw them. After visualizing the child tries to copy the object of interest and moves his hand, thus receiving certain sensations of touch and muscular movement. This is the second series. The automatic stage in writing is advanced by watching other people's movements and imitating them without at first much muscular or mental effort. No one knows better than you, ladies and gentlemen, that children are great imitators,—and if properly guided good results will come from this trait.

In teaching writing, it is essential that the student be compelled to maintain a proper and natural position in his seat, facing the desk. Whether this attitude is directly facing the desk or at an angle is not as important as the naturalness of position, producing the greatest ease and avoiding all strain. Naturalness of the body, arms and hands will aid greatly in acquiring penmanship.

As children are taught in this respect, so are the adult soldiers instructed. In my military experience I have frequently been called upon to instruct recruits. The first thing a soldier learns is "The Position of the Soldier." I will not attempt to give this as I illustrate it word for word from the manual. Feet at an angle of 45 degrees; heels, legs and knees together as nearly as the conformation of the body will permit; body resting easily and naturally upon the hips; head erect, eyes to the front, with chin drawn in slightly. In that position, a soldier may stand at attention without tiring for a considerable length of time.

So, too, with the student when engaged in writing, provided the position of the writer is a normal and natural one, without restraint.

Instead of teaching **only** perfection of form in writing, emphasis should be placed on the thoughts to be expressed, so as to connect the mental with the physical effort. Understanding what he is doing helps the child to perform better physically. He will learn to write more slowly, it is true, but more perfectly if he understands the thought behind the words he is writing.

I am inclined to believe that the old-fashioned method of teaching spelling and a liberal interspersing of the old-fashioned "spelling bees" will be found to be distinct aids to natural, automatic and easy penmanship.

We may well ask "What About Today's Penmanship?" Inquiry at the telegraph companies and the banks show that the legibility of present day handwriting is not to be compared with that of past years. You have just heard the assistant postmaster of the city of Los Angeles give you in detail some startling instances of extremely poor penmanship.

All of this cannot be blamed on the general use nowadays of the typewriter, the dictaphone and other mechanical aids to present day business. It seems self-evident that we must look very closely at our present method of teaching penmanship and satisfy ourselves whether or not the fault lies there. Personally, I believe we would do well to consider the present day spelling as a method that might be changed so as to prove a greater aid in teaching writing.

In conclusion, I ask your indulgence for some personal references. I began my business career as a telegrapher, finally becoming a press operator, a branch of telegraphy where speed, accuracy and endurance are essentials. As I was taught in school that the natural, easy position of the hand was the proper way in which to hold the pen or pencil, so was I taught in telegraphy that the same natural position on the key was the way in which to become a good sender and avoid telegrapher's cramp. My teacher continually warned me not to give way to strain, to become tense, when receiving. It was pointed out that tensing would tend to make me grasp

(Continued on page 16)

The National Association of Penmanship Teachers and Supervisors

PRESIDENT'S MONTHLY LETTER

To Penmanship Teachers and Supervisors :

Three weeks remain before the annual meeting of the National Association of Penmanship Teachers and Supervisors. An excellent program has been completed by Mr. Garbutt and the members of the Executive Committee. The practical application of teaching methods is emphasized to a great extent.

Mr. Barnett and the members of the Exhibit Committee have an unusually large amount of fine work, both school and professional, that should interest everyone. The exhibit alone will be worth the trip to the convention. All work must be sent to Mr. C. A. Barnett, c/o Hotel Gibson, Cincinnati, Ohio, express charges prepaid and reach there not later than Wednesday, April 15, 1931.

The Chairman of the Enrollment Committees in the various states deserve a great amount of credit for the excellent work that has been done. During the past three weeks the enrollment has passed the five hundred mark. This Association could not exist if it were not for the active, conscientious work of this group.

The annual banquet will be held in the Ball Room of the Hotel Gibson, Thursday evening. Following the banquet there will be a special musical program by Dan Beddoe, Cincinnati's famous tenor.

A few reminders are given at this time:

1. This meeting of this Association is held at the Hotel Gibson, Cincinnati, Ohio, April 22, 23, 24, 1931.

2. Make your reservations at once if you have not already done so.

3. When buying your railroad ticket to Cincinnati be sure to ask for the RAILROAD CERTIFICATE so that we may all secure the reduced rates for the return trip.

4. If you have not already enrolled, do so now. Dues for teachers, one dollar; supervisors, two dollars. All penmanship teachers and supervisors should want their names on the membership list in order to receive a copy of the yearbook.

5. All state enrollment chairmen should make their final report to Mr. Emblen not later than Saturday, April 18, 1931.

6. Address all further inquiries regarding the meeting to Miss Linda S. Weber, Secretary, N. A. P. T. S., c/o Board of Education, Gary, Indiana.

Let us all endeavor to make the remaining three weeks as helpful as possible in furthering the work of the Association by increasing our enrollment and by planning to be in Cincinnati Wednesday morning, April 22, 1931.

N. A. P. T. S.

PROGRAM

Wednesday Morning

Music: Orchestra Withrow High School, Joseph Surdo, Director.

Address of Welcome: Edward D. Roberts, Superintendent of Schools, Cincinnati, Ohio.

Response to Address of Welcome: John G. Kirk, Director of Commercial Education, Philadelphia, Pa.

President's Address: Raymond C. Goodfellow, Director of Commercial Education, Newark, N. J.

Announcements:

Address: "Functional Education," Dr. E. J. Ashbaugh, Dean, College of Education, Miami University, Oxford, Ohio.

Wednesday Noon

Informal luncheon, Hotel Gibson, 12:15 P. M.

Wednesday Afternoon

Music: Girls' Glee Club, Woodward High School, Miss E. Jane Wisenall, Director.

General Theme—Penmanship in the Class Room.

1—A Pattern Lesson. By Miss Anna Lee Wolfe and a class of third grade pupils. (Elementary teacher and pupils, Cincinnati.)

2—Co-operation and Co-ordination of Writing in all classes and all subjects. By Mrs. Elizabeth L. Casey, Bloom Junior High School, Cincinnati.

3—A New Penmanship Chart for Ninth Grade Pupils. By A. M. Wonnell, Assistant Supervisor of Writing, Cincinnati, Ohio.

4—Research Committee's Report. By Dr. Paul V. West, Professor of Education, New York University, New York City.

Thursday Morning

Music: Orchestra Hughes High School, A. R. Kratz, Director.

General Theme — The Penmanship Problem as seen by the Supervisor.

1—The Penmanship Curriculum to Meet School Life Needs. Dr. Paul V. West, New York University, New York, N. Y.

2—The Curriculum Content in Practice. Grades I and II, Harry Huston, Supervisor of Penmanship, New Haven, Conn.

3—The Curriculum Content in Practice. Grades III and IV, Miss Lillian Bushman, Supervisor of Penmanship, Burlington, Wis.

4—The Curriculum Content in Practice. Grades V and VI, Miss Catherine P. Boyle, Supervisor of Penmanship, Philadelphia, Pa.

5—The Curriculum Content in Practice. Grades VII and VIII, Mrs. Elizabeth Landon, Superintendent of Penmanship, Binghamton, N. Y.

Thursday Afternoon

Sight Seeing: Program to be arranged.

Thursday Evening

Annual Banquet—Hotel Gibson, Ball Room, 6:30 P. M.

Special Musical Program at 8:30 by Dan Beddoe, Cincinnati's famous Tenor.

Friday Morning

Visiting Cincinnati Public Schools. To be arranged by A. M. Wonnell, Assistant Supervisor of Writing, Cincinnati, Ohio.

Friday Afternoon

Music: Glee Club, Western Hills High School, A. V. McFee, Director.

Current Considerations in Handwriting Development in Modern Education: Miss Bertha A. Connor, Director of Penmanship, Boston, Mass.

Reports of Committees.

N. A. P. T. S.

STATE CHAIRMEN FOR MEMBERSHIP COMMITTEE

State—Name—Addrese

Alabama—Poore, Mary, Superintendent of Writing, Birmingham.
Arkansas—Kavanaugh, Ollie, 523 E. Hillsboro, El Dorado.
California — Hiles, Mrs. Leta, Supervisor of Writing, Long Beach.
Colorado—Kinchell, Otella F., Rohling Block, 125 Linden, Fort Collins.
Connecticut—Brisson, Martha H., Supervisor of Writing, Hartford.
Florida—Gillis, Estelle, Supervisor of Writing, Pensacola.
Georgia—Taylor, Sarah Stone, Supervisor of Writing, Macon.
Illinois—Lux, Thursa E., Supervisor of Writing, Decatur.
Indiana—Bachtenkircher, J. H., 715 Brown St., Lafayette.
Iowa—Beverley, Florence, Supervisor of Writing, Waterloo.
Kansas—Ruth Kittle, Supervisor of Writing, Topeka.
Kentucky—Tieman, Belle, Robert D. Johnston School, Ft. Thomas.
Maine—Rowe, Ralph, Supervisor of Writing, Portland.
Massachusetts—Sawyier, Tom, State Normal School, Westfield.
Michigan — Race, George A., Supervisor of Writing, Bay City.
Missouri—Jones, Sylvia, Supervisor of Writing, Carthage.
Montana—Sommers, Nell, 917 Second Ave. No., Grant Falls.
Nebraska—Gordon, Fay, Supervisor, Norfolk.
New Jersey—Barton, Charlotte E., Board of Education, Newark.
New York—McCalmont, A. Lucilla, Supervisor of Writing, Utica.
Nevada—Buckmaster, Maria, Board of Education, Ruth.
Ohio—Skeeles, Arthur G., Supervisor of Writing, Columbus.
Oklahoma—Sappenfield, Bernice, 410 S. Cincinnati St., Tulsa.
Oregon—Douglas, Mrs. Gladys, Supervisor of Writing, Lagrant.
Pennsylvania—Boyle, Catharine P., 4515 Springfield Ave., Philadelphia.
South Carolina—Hill, H. M., Supervisor of Writing, Columbia.
South Dakota—Saure, Mrs. Bessie, Supervisor, Sioux Falls.
Tennessee — Rudisill, Zelia I., Supervisor of Writing, Memphis.
Texas—Sellers, Mary, Supervisor of Writing, Dallas.

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N. A. P. T. S. MEMBERSHIP COMMITTEE

(Continued from page 15)

Utah—Becker, Arthur J., Supervisor of Writing, Salt Lake City.
Virginia—Craddock, Ottie, Box 190, State Teachers' College, Farmsville.
Washington—Olston, J. Victoria, Enetai Inn, Bremerton.
West Virginia—Pamplin, Maude, Bluefield College, Bluefield.
Wisconsin — Meisnest, C. W., Supervisor of Writing, Manitowoc.
Wyoming—Harvey, Agnes, 1236 S. Elm St., Casper.

By D. Beauchamp, Los Angeles

N. A. P. T. S. MEMBERSHIP BY STATES TOTAL 549

Alabama	26
Arizona	0
Alberta	1
Arkansas	1
California	14
Canal Zone	1
Colorado	3
Connecticut	72
Delaware	1
District of Columbia	0
Florida	3
Georgia	9
Idaho	1
Illinois	12
Indiana	12
Iowa	4
Kansas	0
Kentucky	9
Maine	1
Louisiana	0
Maryland	1
Massachusetts	4
Michigan	12
Minnesota	6
Mississippi	0
Missouri	3
Montana	1
Nebraska	5
New Hampshire	0
New Jersey	75
New Mexico	1
New York	57
Nevada	1
North Carolina	1
North Dakota	0
Ohio	26
Oklahoma	19
Oregon	2
Pennsylvania	82
Rhode Island	2
South Dakota	3
South Carolina	0
Tennessee	12
Texas	42
Utah	2
Vermont	1
Virginia	2
Washington	7
West Virginia	6
Wisconsin	3
Wyoming	3

COMMERCIAL EDUCATION ASSOCIATION OF WESTERN PENNSYLVANIA 1931 CONVENTION

Commercial Teachers of Western Pennsylvania, Eastern Ohio, and Northern West Virginia are making preparations for their spring get-together, May 1-2, in Pittsburgh.

There will be three big events, beginning with a Dinner-Dance in Hotel William Penn on Friday evening at 7 o'clock. Cards and entertainment will also be features of this party, to which the friends of Commercial Education are cordially invited.

"The morning after the night before" (Saturday) at 9 A. M., the greatest commercial education meeting ever held in Pennsylvania will go into session in the Frick Training School. The high spots of this meeting include an address by John Robert Gregg, one of America's foremost educators. There will also be an exhibit and demonstration of modern office appliances.

At 12:30 o'clock the commercial teachers, their friends, prominent educators, high school principals, superintendents, authors and publishers will enjoy a rare treat at the Annual Luncheon in Hotel Webster Hall. One of the world's greatest inspirational orators will be released by the toastmaster at this luncheon.

OFFICERS

President—Arthur E. Cole, Langley High School, Pittsburgh.
First Vice President—R. G. Walters, Grove City College, Grove City.
Second Vice President — J. Merle Baltzer, Duffs-Iron City College, Pittsburgh.
Secretary—Mary E. Wyman, Perry High School, Pittsburgh.
Treasurer—L. L. Hammond, Oliver High School, Pittsburgh.
Publicity Director—Karl M. Maukert, Duffs-Iron City College, Pittsburgh.

PROGRAM

May 2, 1931

Frick Training School

9:00

Enrollment and Dues, Modern Office Appliances, Publishing Companies and New Books, Greetings.

10:00

Meeting called to order by A. E. Cole, President.

Address of Welcome, John Herron, President, City Council, Pittsburgh.

10:15

Future of Commercial Education, John R. Gregg.

10:45

Typewriting Demonstration by Grace Phelan, Pennsylvania State Champion, trained under Who's Who in Typewriting, Wilverda Hodel.

11:00

New Preparation Levels for Commercial Teachers and Certification, Henry Klonower, Director of Teacher Bureau, Department of Public Instruction.

Round Table Meetings

11:30

Shorthand, Typewriting, Methods. Chairman, J. Walter Ross. John Robert Gregg, Wilverda, Hodel.

Business Arithmetic, Bookkeeping, Methods. Chairman, R. J. Worley. J. W. Baker, Earl W. Atkinson.

Teachers' Certification Requirements. Chairman, E. G. Miller. Henry Klonower.

Modern Office Appliance, Demonstrations, New Books, Publishing Companies, New Ideas.

12:30

Grand March, Luncheon, Webster Hall.

Commercial teachers desiring the Association's Bulletin for 1931 may secure a copy by writing Mr. R. G. Walters, Grove City College, Grove City, Pa.

WHAT ABOUT TODAY'S PENMANSHIP?

(Continued from page 14)

tightly my pen and writer's paralysis would result from continuance of such a habit. I have seen some pitiful instances among old-time telegraphers of both telegrapher's paralysis and writer's cramp.

For many years I served as a newspaperman in New York City and in Washington, D. C., part of the time as a Washington correspondent. There I was fortunate enough to be associated with one of the country's greatest newspapermen. He, too, warned me about tenseness. He said the best men in the newspaper field make notes legibly, and without restraint due to the occasion, were always best equipped to go back to their desks and their typewriters and write worthwhile stories. Like so many newspapermen, I have within recent years gone into the advertising field. There, too, I find legibility of penmanship an essential.

J. CRAIG McCLANAHAN

Mr. J. Craig McClanahan died in Everett, Washington. Mr. McClanahan came to Columbus from Pleasant Valley, Tenn., in 1908 to study penmanship. He was a skillful penman and a good teacher.

Another Business College Moves Into New Home

The Gaines School of Business Administration and Secretarial Practice, New York City, began the year in a new location which is considered one of the prize sections. The school occupies two entire floors of a new skyscraper at 52nd Street and Madison Avenue. The rooms were especially designed for school purposes and a large number of students.

The Gaines School is an outgrowth of Eastman-Gaines School, 123rd Street, Harlem. It is rich in traditions. Its history began when the Eastman School of Poughkeepsie, N. Y., was founded in 1859. In 1892 the New York Business College was founded under the auspices of the Eastman School. In 1898 the name was changed to New York Business Institute, and then in 1906 to Eastman-Gaines School.

January 5, 1931, when the management, faculty, and over five hundred students were transferred to the new quarters, this famous old school began another and larger era of service. Another mile-stone has been added to a proud record covering several generations.

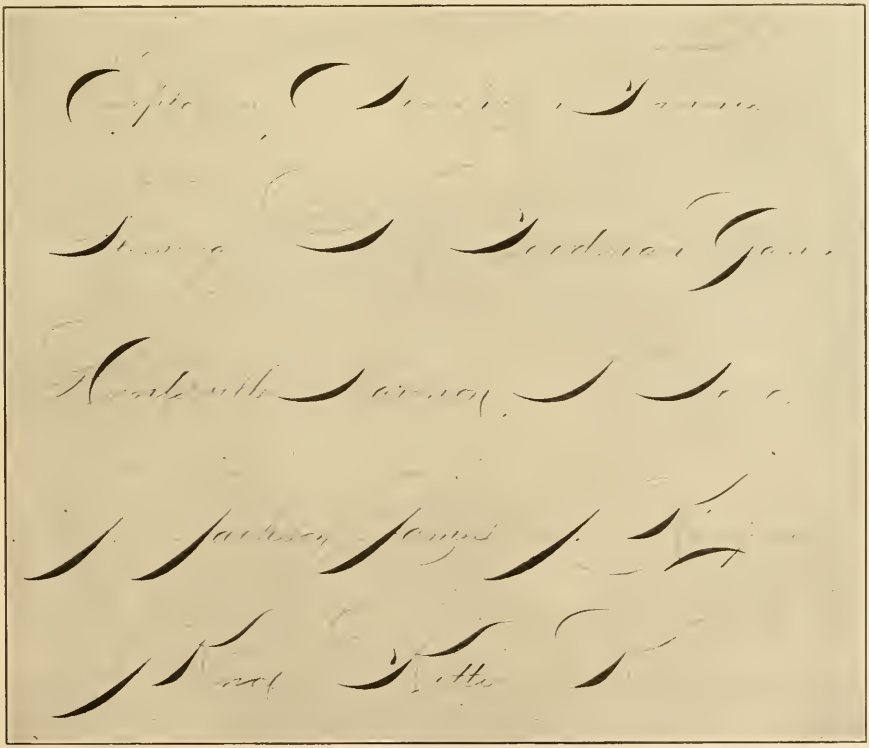
The Gaines School started with everything new. Furniture, appliances, appointments and every detail essential to an up-to-date equipment has been installed.

Unusual care was exercised to omit no detail that would add to the utility, comfort, and beauty of the school. Rest rooms, suitably furnished, both for the faculty and the students, are particularly pleasing. Posture seats, color effects, ventilation, light, and acoustics provide the students with the very best working facilities. An outstanding feature is an office training department equipped with 78 noiseless machines.

The educational program has also acquired new impetus. The curriculum has been broadened and enriched. The subject content of several courses has been revamped to conform with the needs of business as found by a recent survey and study of actual business procedure. Admission requirements have been made more rigid.

The vision and enterprise that keeps this school out in front in the business school field is shared by the whole staff. The spirit of the institution is based on enthusiasm, service, and right ideals. It has been said an institution is the lengthened shadow of its head. This old adage applied particularly to Henry V. Gaines, of Gaines School.

Practical Handwriting Scale is the title of a set of 8 scales published by the Practical Drawing Company, Dallas, Texas. The scales were prepared by Henry D. Rinsland, Associate Professor of Educational Research, University of Okla. There is a scale for each of the 8 graces. Each scale contains 5 specimens.



Copies written some years ago by that skillful penman, A. W. Dakin, Syracuse, N. Y. They were written for G. R. Brunet, Lord Selkirk School, Winnipeg, Manitoba, and his cousin.

GOING TO SEED

— By —

CHARLES R. McCANN, Reading, Pa.

Did you ever go into the garden after the season had ended, look at the old vegetables that had grown fat and gone to seed?

As I looked at some old onions and saw how lazy they looked I thought some people were just like that. They started out with all the aspirations and initiative in the world, but later on were content to sit by and watch the others excel in the race. No doubt, that is what the song writer had in view when he wrote the words, "And let the rest of the world go by."

Many years ago Henry Ward Beecher had to take an examination in grammar along with a large number of students. Now, Henry was not the best in the class and he did not relish the idea of taking this test, but since it was the law of the school, he took his medicine with the result that he was sixty-fourth in the class standing. It is not the most pleasant thought to look at one's name away down the list when it is placed upon the Bulletin Board, but that did not matter much with young Beecher. He jumped right in and plugged away until he had mastered his subject. To those who never heard of him, I might say that he was one of America's greatest orators and preachers. Everyone knows that in order to become the great man that he was, he must know his Grammar.

As the story goes, the lad who finished first in this test finally landed as head barber in a barber shop. Nothing was ever heard of him. No mention was ever given him except one man wanted to compare results of the examination.

If Beecher had done like a great many boys, he would have folded up his tent and left school and got a job as a laborer. No, he was not made of that kind of material. He was a plugger and never knew that there was such a word in the dictionary as QUIT.

The barber was content to sit down and take things as they came, depending upon his ability to master the problems in the book. He found out that things are not as they seem and we sometimes are awakened with a rude jolt. He was content to live upon his reputation, but that is not the way it is done in this dear old world. One must fight for dear life and then he is not sure of getting the championship.

I heard one time a member of a World's Champion Baseball Team say, "It is not the team that wins the championship one year, but if it is a real team, it will go out and repeat the trick the second year. That is the test for a ball club."

The same holds in life. Repeat year after year is the test that makes men fight for success. One must have the Power to Do and a willingness to win if he wishes to succeed.

This little story took place many years ago but similar examples are taking place every day throughout the nation in schools, stores and churches. These examinations are not always in school. Everybody is taking them all the time both young and old.

We make ourselves just what we will ourselves to be. No better or no worse. What we wish to be that we will be is just as true as there is a sky above us. The trouble with most of us is that we give up too easily in the battle. If we think of success, we will be successful. Certainly there will be rocky roads ahead but was there ever anything that could be gotten easily?

Some of the greatest cowards in the country today are the old broken down "blokes" who think the country is going to the dogs because their particular hobby is not in full view all the time. Times change and consequently people must change with the years. What was good for father may not be so good for grandson. Years ago grandfather was satisfied with a slow means of transportation. What would sonny do without his automobile and fine concrete highways?

The chief trouble with most of us is that we do not take a lesson from our defeats. Most of us just wilt and then go to seed. Success is not secured that way. We must hustle all the time if we wish to get anywhere.

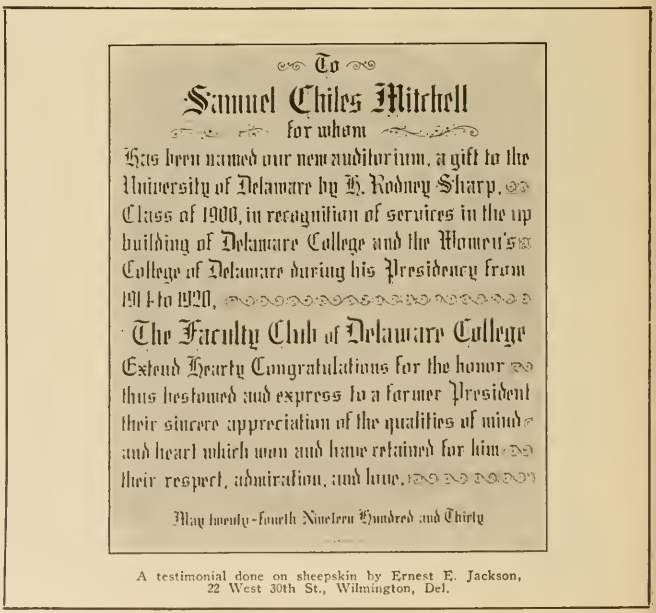
I happen to know a married couple and it so happens that the wife has the educational advantages that the husband does not have. One time someone suggested that he attend an evening school so that he could make up the lost opportunities.

"Do you think I want to sit here all alone at night? I am here all day and I need some change to keep my mind occupied," was the wifely answer.

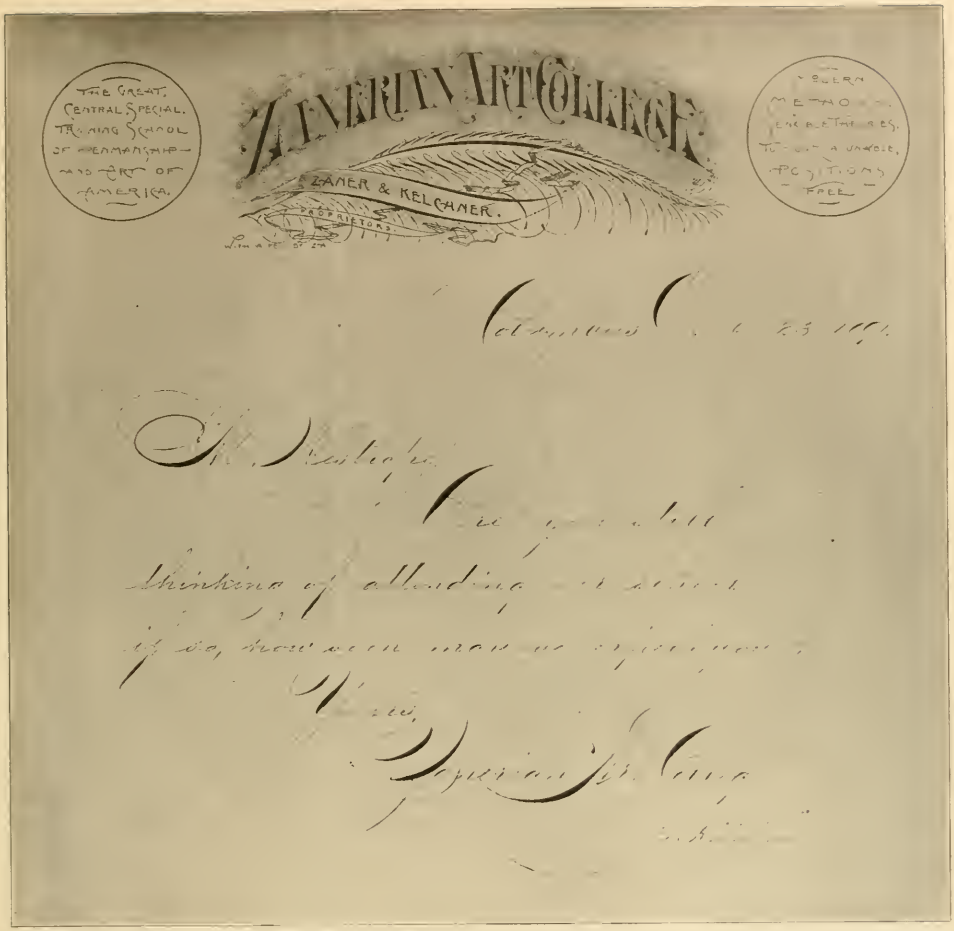
There are thousands of wives just like this one and it will not be long before the husband will lose his grip on life and say, "Oh! what's the use?"

Far be it from me to tell how a home is to be managed, but I believe a wife can help her husband by keeping him abreast of the times, by maintaining social contact through which her husband can profit. In looking at a successful man I always look and see what kind of a wife he has. Every successful man has a helper of a wife at his home. If he does not have one, he is certain to go to seed.

And this, dear friends, is what I think about "going to seed."



A testimonial done on sheepskin by Ernest E. Jackson, 22 West 30th St., Wilmington, Del.



Mr. L. M. Kelchner, who is now located in Portland, Oregon, is one of the most famous penmen in United States. The specimen herewith is interesting and historical. It was written in 1891 for P. A. Westrope, a penman in Denver, Colorado. Even though this is an old time specimen, it is well worth careful study.

I have learned more from stubbing my toe than from winning races.

R. Viergever

Mr. Viergever teaches in Mankato, Minn., Commercial College.

CORRELATING PENMANSHIP AND HANDWRITING

(A talk given by Miss Eloise Stone, Supervisor of Handwriting, Webb City, Okla., before the Penmanship Association of Oklahoma.)

When this subject, Correlating Penmanship and Art, was assigned me for discussion, my first thought was of Dr. Frank N. Freeman, nationally recognized psychologist of the University of Chicago, who has been the source of my inspiration since the summer of 1928. It was in Columbus, Ohio, that I first learned about Correlated Handwriting, which makes teaching and learning easier.

You will notice by the bibliography at the close of the chapter on Handwriting that our State Course of Study Committee looked to our good friend Dr. Freeman for advice—going so far as to quote much that he has to say as to motivation, movement and rhythm.

It seems to me that the subject of our talk might well be expressed in one word—Motivation. Our task in education is to so lead and inspire children that they may develop fully their power of initiative and expression through various channels.

A well planned activity program in each level or period of development in the child's school life which will provide opportunities for experience in expression, should be our aim.

Children from the very beginning of their school experience are interested in writing provided they are using it to label the pictures in their picture word books, labeling very often being a necessity, since sometimes even teachers and mothers have difficulty in the interpretation of the early efforts in expression through art.

I am reminded here of Irving Cobb's recent discussion of Art: He said that we have two schools of Art, the old masters and the young messers. It sounds as if he may have tried to teach Art to six year old pupils.

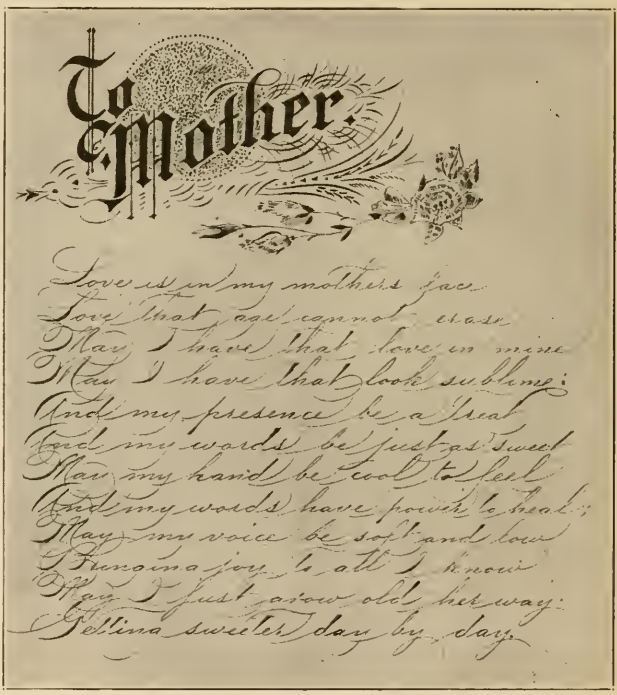
When children are making a collection of pictures, either their own product or from outside sources, to be used as a basis for story telling and their health or safety program, the desire to write well is stimulated because they want everyone to know more about the pictures in their books. The art period, too, is a joyous one, because they are keenly interested in securing help in the construction of book covers, making illustrations, illustrating paragraphs, poems, etc.

These booklets and their contents are of great interest and most valuable in the opinion of the child. Much depends on carefully planned Units of Work, which provide for interest and initiative in all types of expression.

Art and Handwriting are the two mediums of expression through which our ideas are given permanent record and may therefore be well termed "tools of expression." Skill in using these tools is gained largely in the school of experience, or it might be better stated "schools of experiences."

Interest in literature, social and exact sciences, will be life long if the background in youth is well laid by providing the necessary tools and experiences. Booklets in the primary grades often bear these titles: "Our Pets," "The Circus," "Safety First," "My Story Book," "A Trip—to the Farm," "A Trip to the Dairy," "Good Health Habits." All of this may lead to a more extensive program in the intermediate grades in our study of English, Social and Exact Sciences. For example, we are studying about food and shelter, transportation, Vikings, Greek or Roman History, State History or the westward movement. The possibilities are unlimited in such an activity program for the correlation of reading, writing, conversation, correspondence, art, spelling, English, history and even arithmetic.

Cooperation of teachers and supervisors is just as vital as the correlation of subjects. Teachers and supervisors of Art and Handwriting would do well to build their courses of study as a part of the general course of study rather than apart from it. A nice correlation of all subjects is suggested throughout our new Oklahoma State Course of Study for Elementary Schools embracing all of the subjects.



A specimen from the pen of Edwin Anderson, Duluth, Minn.

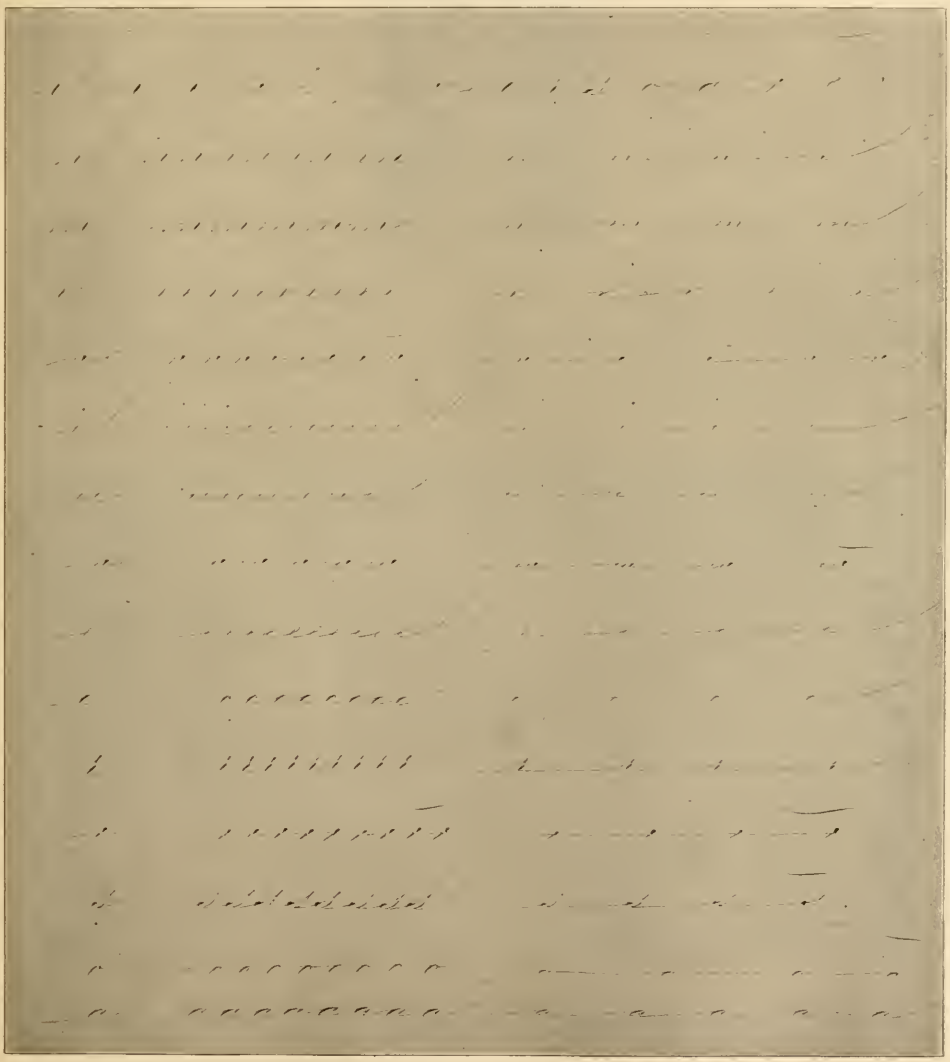
A harmonious, well balanced signature reproduced from the work of A. D. Taylor.

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

One of the best ways to become a master in ornamental penmanship is to work on each individual letter. Center upon one letter until you have mastered it. You have the minimum letters here. First, study the individual letters, then work over them in groups. Mr. Bloser found the wide spacing very advantageous in his teaching. It helped put strength into the writing. See if you can run your writing along the line. Get that dashy effect as shown in the copy.



To Give Work in Methods

OLIVE A. MELLON

Olive A. Mellon, Supervisor of Handwriting in the Public Schools of Atlantic City, N. J., will give the Zanerian Summer School students the advantage of her wide experiences as a supervisor and teacher of handwriting.

Miss Mellon has taught in the grades, has supervised handwriting in a number of towns and cities and has lectured in summer schools before large classes. Early as a public school teacher, Miss Mellon saw the possibilities in handwriting and began training for that work. She attended the Zanerian at six different times and by intelligent application acquired a high degree of skill in handling the pen and became an expert teacher.

Her experience as a public school teacher, supervisor and summer school instructor places Miss Mellon in the front ranks as a lecturer on handwriting methods.

Miss Mellon is a woman of pleasing personality, is painstaking and thorough in her instructions, and is sympathetic and patient. We are fortunate in securing her services for the summer. You will find her a capable teacher and warm friend.

Regular Instructors

E. A. Lupfer and P. Z. Bloser will give instruction as usual in all branches of penmanship, lettering and engrossing.

Send for Summer School Catalog

ZANERIAN COLLEGE OF PENMANSHIP

612 N. Park Street **COLUMBUS, OHIO**

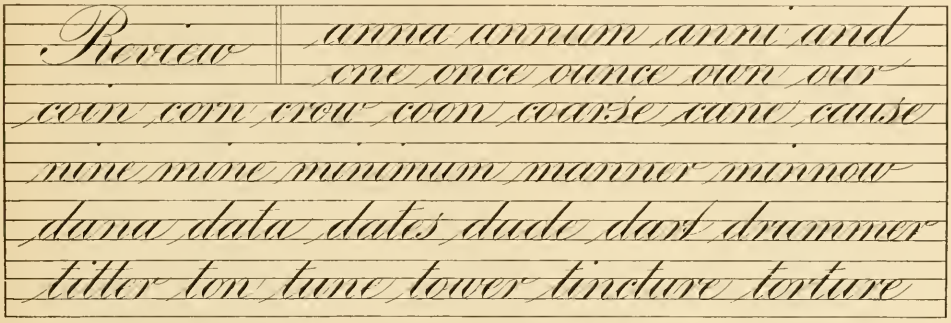
Lessons in Engrosser's Script

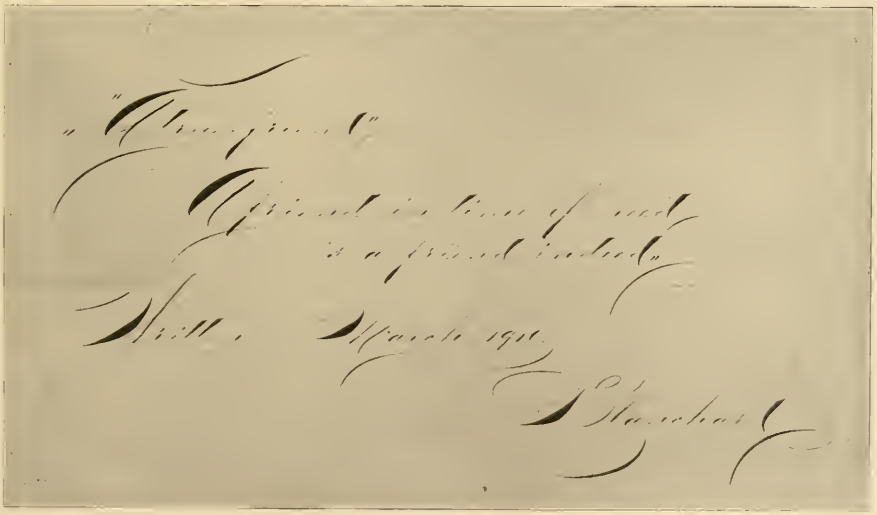
By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 8

It is well to frequently review. One should go back to the first lesson and review all of the lessons. In addition to the words given in this copy write other words. Begin to use your script in addressing envelopes and other things. We would be glad to see envelopes which you have addressed.

In this review lesson first of all watch generalities like slant, height, spacing, width of shades and margin. These are really more important for the general appearance than technical details, though, of course, detail is necessary to have high class script.





H. S. Blanchard, Los Angeles, California, is known for his famous flourishes. The above will give our readers some idea of his skill in ornamental writing.

New York, April 14, -04

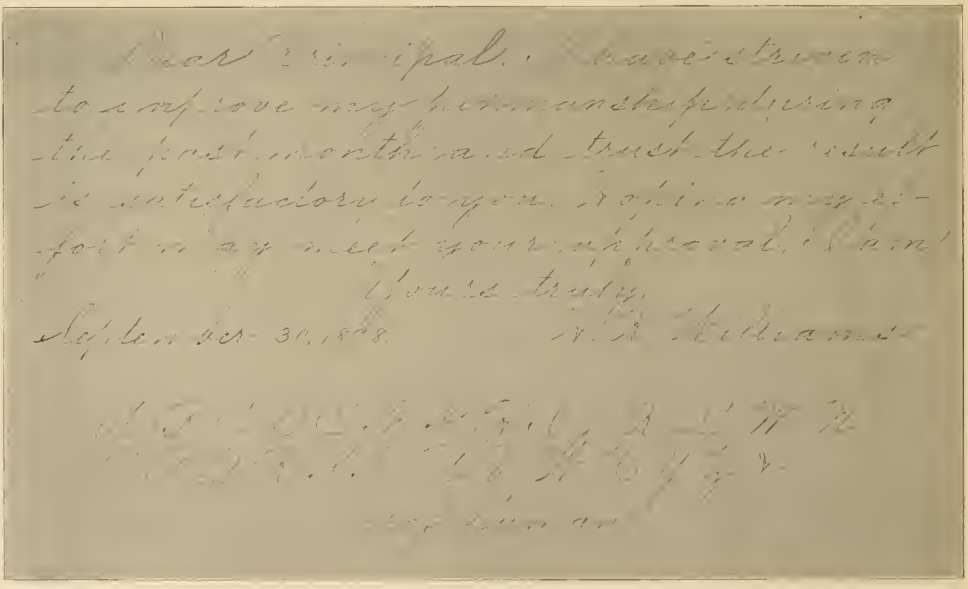
Zaner & Bloser,
Columbus, O.

Dear Friends,- I have just closed an engagement with F. J. Toland of the Wisconsin Business University, LaCrosse, Wis., at a fine salary with the privilege of reengagement.

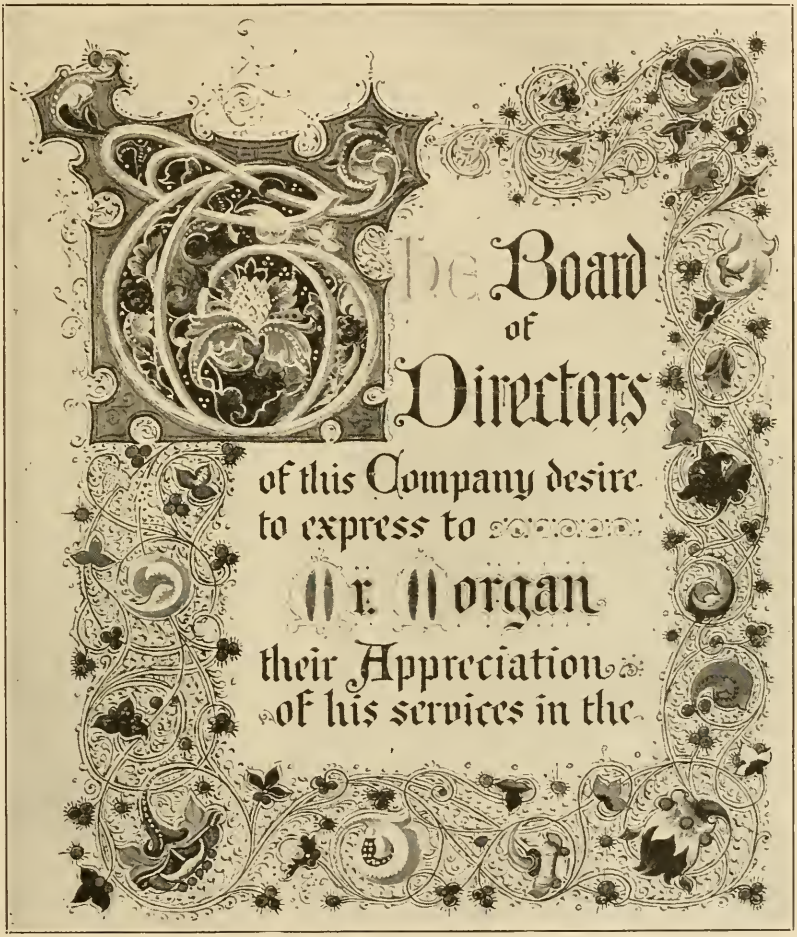
I think it is Mr. Toland's intention to have me act as supervisor of the penmanship division of his chain of schools.

Very truly yours,
Francis B Courtney

Easy Business Writing which you should imitate. It was written by F. B. Courtney, Detroit, Mich.



This Professional Business Writing is from the pen of the late R. S. Collins, formerly with the Peirce School, Philadelphia, Pa. Few penmen are able to write as attractive a style of business writing as Mr. Collins wrote in the specimen herewith. The specimen is from the scrapbook of M. J. Ryan.



By H. W. Strickland, Soule-Strickland Studio, Philadelphia, Pa.

Artistic Engrossing
of Resolutions, Memorials,
Testimonials, In Book Form or Form to Frame
Illuminating a Specialty
Diplomas Lithographed and Filled
E. H. McGHEE
143 East State Street Trenton, New Jersey

INK! INK! INK!
Send 60c today for a special bottle
— of —
Meub's Professional Black
The ink used by the great penmen and engrossers. The ink supreme for fine hair lines and rich black shades.
A. P. MEUB Penmanship Specialist
2365 Mar Vista Ave. Pasadena, Cal.

Learn to Write
LEARN AT HOME DURING SPARE TIME
Write for book, "How to Become a Good Penman," and beautiful specimens. FREE. Your name on card if you enclose stamp. F. W. Tamblyn, 406 Ridge Bldg., Kansas City, Mo.

Is a Summer Trip to Europe Worth While for the Commercial Teacher?

By ALICE WAKEFIELD
Associate Professor of Commercial Education, State Teachers College, Fredericksburg, Va.

You always hear "Travel in Europe is so broadening!" But it was not until I attempted to worm my way again through the maze of typing tables in Room 2 that I realized the grim truth of that remark. Thinking back over the schools of fishes I attacked with those clever little fish knives, over the yards of macaroni I gleefully wrapped about forks in Italy, and the dutch "kuchen" that nearly gave me free board and lodging as a government guest in Amsterdam, when I munched them crossing the Palace garden — I wonder if broadening isn't a mild term.

On a day in Glasgow, so foggy that old Mr. Groundhog could have spent the day and evening out, I began to come out of my burrow of papers, tests and textbooks. Those poor English and History teachers whom I had pitied from the heights of a commercial major started to rip off yards of Burns, Scott, Wordsworth, Tennyson. Mary Queen of Scots lived for them at Sterling Castle, Fair Ellen's isle was peopled with warriors bold, the skylark sang and the primrose bloomed again for those who could invoke the spirits of their creators. Opera first nights in Munick, art treasures of the Vatican and the Louvre, concerts in kurhall and biergarten—all had their special appeal to those whose trained perceptions served them best. Travel, then, may revive the interest in literature, history, art, and music that we are so apt to lose in a monotonous round of daily planning, teaching, and grading, done to the accompaniment of typewriter key or dictaphone. If travel brings to us a realization of how bare, sterile, and colorless are lives devoid of these things, then we may add those mental foods which will prevent us from becoming efficient well oiled machines grinding out so many stenographers, so many typists, so many bookkeepers or clerks per semester.

To me, glimpses of the "Old Lady of Threadneedle Street" of the Change Building, the Paris Bourse, and the centuries old Guildhas of Brussels, surviving now as unions, brought into relief those shadowy giants of College economics courses. Economic problems are real when one learns that in England government taxes upon car, garage, and chauffeur's wages, paid by the owner of a Rolls-Royce, contribute a pound a day to the exchequer, or a little matter of two thousand dollars a year. One may stand shoulder to shoulder with policeman and Red agitator in a public square in London, listening to an ardent debate over the soviet, or an equally fiery argument over a thrippence advance in the dole —yet we boast of freedom of speech.

Germany is a land of economic contrasts. The great factories of the industrialized Ruhr contrast strangely with the bowed backs of men harvesting with sickle and cradle, with children bending over the beet rows, and the women yoked with the oxen who drag the rude plows over the fields of southern Germany. The all powerful cartels—and the signed pottery of Anton Lang of Passion Play fame, spell the whole cycle of economic development, from hand labor to machine power.

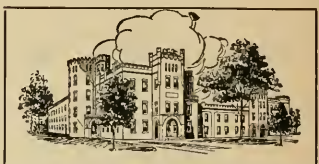
Those incredible hay fields clinging tenaciously to Swiss mountain slopes, peopled by old men who glean the wisps of hay to fill huge baskets which they bear on their shoulders to the village below certainly illustrate intensive variety of agriculture, and bear witness to the effect of supply and demand.

Choking the broad thoroughfare, literally hundreds of bicycles came to an abrupt halt, as the policeman's whistle permitted our bus to cross the avenue in Amsterdam. We learned that the ratio of bicycles to population is nearly one to one, but of autos nearly none to one. What price Shell Oil? The Dutchman believes in an export surplus.

Disarmament—Italy doesn't have a word for it—carabinieri in olive green, brightened only by the flash of white teeth, station guards in gorgeous feather shakos, Venice white with naval uniforms, mean economic drain, expansion for territory along the Adriatic, and Facisti domination. So, old age pensions, government insurance, clean up campaigns—Naples isn't even picturesquely dirty any more—spell paternalism or Mussolini — just as you choose to call it. We named it Mr. Smith and spoke of it with bated breath!

Nature, Mr. Rockefeller's millions, and the American tourist have done a good job of healing France's battle scars. Like mushrooms, tiny French hamlets have sprung up overnight, in the manner and the atmosphere of the old, and even mutilated Rheims is regaining her former glory. Incredibly prosperous, her enemies say, thriving to the eye of the casual observer, and obviously industrious, France delegates Paris to bid you stop by-and buy. One apprehends the principle of diminishing utility reversed in some of those Paris prices!

See America First—and you'll laugh at Europe might be said of European office appliances. Walking down a cobblestoned street in Windermere, I saw my first British typewriter, and could not resist the temptation to try it. It was a clumsy old warhorse, bristling with pounds pence and shillings, but that British "clark" could put it through the hurdles at sixty a minute. The continental keyboard arrangement first came to my sight one Saturday morning in Coblenz, when I gazed in horror at e where z ought to be, and p flirting with w. Every shift character was parked on the wrong key, and a host of new ones defied my best efforts to decipher. Clever duplicating machines, stamping devices and calculating machines were typical of Germany and Switzerland, **but all the continent suffers from a hand-writing complex and a distaste for stenography.** Not until you've heard men of every nationality remark in shocked tones—"But it is impossible, you make joke to me" when you casually remark, "I teach stenography" or "Yes, I've worked in an office nearly every summer since I was in high school" do you appreciate what a good thing it is to be a commercial teacher in the good old United States.



Summer School for Commercial Teachers

First term begins June 8 and second term begins July 13, 1931, each five weeks in length. All work offered of college grade, accredited by the University of Kentucky. Twelve college credits may be earned—six each term. Course so arranged that a student may eventually get a degree here by taking work in the Summer School only. Member of Kentucky Association of Colleges and Universities, composed of sixteen institutions of senior rank.
In training here now and always is one of the largest groups of commercial teachers assembled in America.
Ask for Summer School Bulletin
Address
COLLEGE OF COMMERCE
of the
Bowling Green Business University
Bowling Green, Ky.
Trips to Mammoth Cave National Park and the Bluegrass region.

Renew Your Subscription Now!

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Martin DIPLOMAS

Engraved and Engrossed for COLLEGES, SCHOOLS, AND FRATERNITIES
Sold in Every State
Send for samples and prices.

MARTIN DIPLOMA CO.
641 Atlantic Avenue, Boston

The ninth of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

The design shown in this connection is not a pretentious one, but it contains some practical lettering for purposes where speed and legibility are important. These are free hand styles and you will not need any drawing instruments, simply a variety of broad pointed pens, and a flexible pen for the script. Use India ink—the effect will be much better and all work for zinc-etching must be deep black to reproduce well. The capitals in first line were made with the whole arm movement and the small letters with finger movement.

Uniform size and spacing must be observed, and slant as well. This line of script will test your skill as far as the capitals are concerned. You may have to write the line several times before it is satisfactory in accuracy and dash. The other lines were executed with pens. Numbers 2½ and 3, and retouched with a common fine pen.

Let us see some of your work, perhaps we can help you. Remember this: skill in offhand pen work and will give your work a certain quality that can be acquired in no other way.

Diplomas Engrossed
Memorial Resolutions, Testimonials, Rewards of Merit, Coat of Arms
Designed and executed in plain black and white or richly illuminated.
Stock Diplomas for hand adaptation — made-to-order designs a specialty.

Mrs. Margaret B. Anderson is a new commercial teacher in the High School at Baker, Oregon.

Miss Lottie Page of Plainville, Mass., has recently been elected to teach in the Quincy, Mass., High School.

Mr. Leon L. Rosoff of New Britain, Conn., is the new Principal of the Commercial School of Hartford, Hartford, Conn.

Miss Luella Marr of Waltham, Mass., is a new commercial teacher in the High School at Sunapee, N. H.

Miss Beulah Lare of Ottawa, Kansas, is a new commercial teacher in the Paola, Kansas, High School.

Mr. C. A. Bowes, recently with Brewbaker College, Baltimore, is a new teacher with Coleman National Business College, Newark, N. J.

This is a flourish from the pen of C. P. Zaner. It is quite different from the ordinary run of flourishes. Zaner, at one time, was known as the "king of flourishers".

S. J. HERD

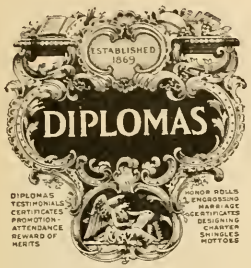
Only recently have we learned of the death of S. J. Herd, of Victoria, B. C. We remember him as a young man starting out in penmanship 23 years ago. He was one of those clean cut young men full of a desire to master penmanship. He became a very skillful penman and was held in very high esteem throughout British Columbia.

We know that his penmen friends, especially those who attended school with him in 1908, will be sorry to hear that the penmanship profession has again lost one of its enthusiastic, skillful adherents.

WELL KNOWN PENMEN SAY: "Your cards are the finest"; "they are simply wonderful". 12 for 50c with specimen for your scrapbook. M. OTERO COLMENERO. Box 909, San Juan, Porto Rico

MASTER Penmanship
Write for particulars of our Home-Study Course in Penmanship.
Cards 35c per dozen.
G. W. McGUIRE,
Pen Art Department, Hill's Business College
619 W. Main St., Oklahoma City, Okla.

Diplomas & Cards
D. H. Bowman
Teachers College,
West Chester, Pa.



AMES & ROLLINSON
206 Broadway, N. Y.
School Correspondence Solicited

THIRTY-FIRST ANNIVERSARY

The Draughon's Business College, now Meadows-Draughon Business College, Shreveport, La., recently celebrated its thirty-first anniversary. Mr. Meadows is one of the live-wire commercial men of the South and is conducting a very efficient commercial college. The school has grown gradually under Mr. Meadows' direction.

A beautiful design entitled "Rider" has been received from **Dave Nagy,** pupil of H. W. West, Rider College, Trenton, N. J. The "R" is large and in colors fashioned after the work of E. L. Brown in his lessons. The scroll work is very symmetrical and well balanced. We want to encourage Dave to go on with his pen work. He could become a very fine engrosser, a field which today offers many opportunities. It is one of the practical, well paying lines of art work.

H. J. MINNICH DIES SUDDENLY

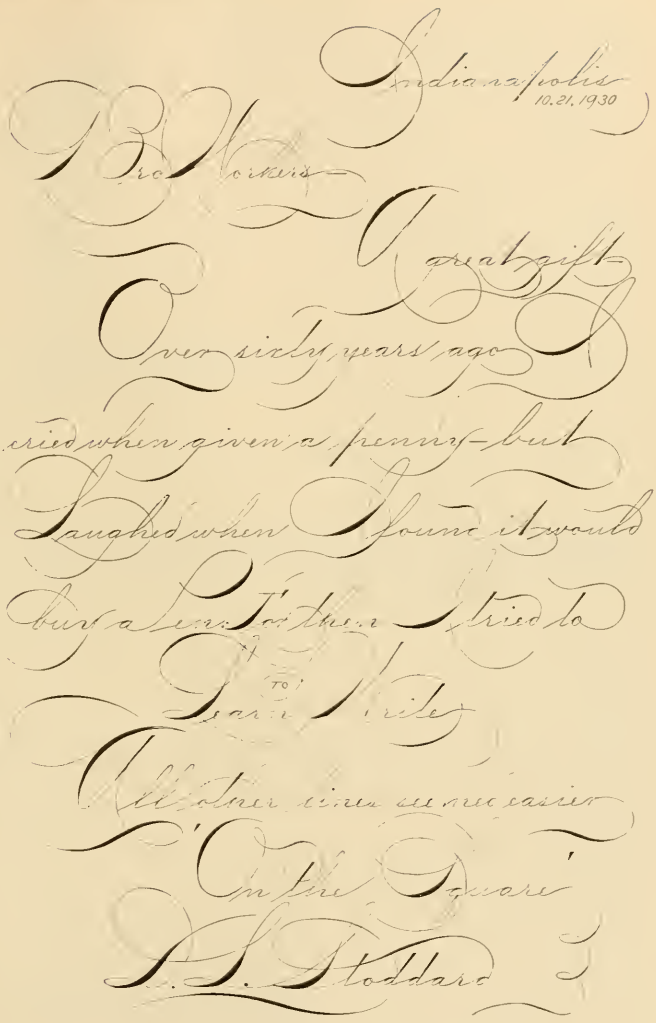
H. J. Minnich, 67, retired bank accountant, teacher and penman, died at his residence in Findlay, Ohio, January 18, from heart disease.

For 30 years Mr. Minnich was employed at the American National Bank. He recently retired because of ill health. He taught in the Old Findlay Business College from 1889 to 1890, at which time he accepted a similar position in the Findlay College where he remained seven years. For several years he taught at Defiance College and from 1898 to 1899 he served as principal of the high school at Tyrone, Pa. He returned to Findlay in 1901 and entered the bank business.

Mr. Minnich was an expert penman and engrosser.

Mr. Minnich was born in Cumberland County, Pa. He studied medicine in Carlisle and attended the Shippensburg Normal School. Later he attended the Ohio Wesleyan University and the Zanerian Art College.

He is survived by four children.



By D. L. Stoddard, R. R. 4, Box 141, Indianapolis, Ind.

WRITTEN CARDS

at special prices. For a limited time I can furnish 10 written cards for 15c in coin, or 50 for 65c in coin. These cards are sure to please.

W. F. BARR
327 Hollenbach St. Reading, Pa.

LESSONS IN PENMANSHIP BY MAIL

The Charting Method—LOW TUITION RATES. Try "STRAHM" oblique penholders, made for those who appreciate the best. ALL CIRCULARS FREE. Address F. L. Tower, Penman, 601 Pleasant Street, Hammonton, New Jersey, U. S. A.

A Dependable Appointment Agency

Ohio Teachers Bureau

The demand for commercial teachers has remained above the average in spite of an over-supply of teachers in many other fields.

Write for enrollment blanks

THE OHIO TEACHERS' BUREAU

OLGA A. JONES, Director

A. I. U. Citadel

COLUMBUS, OHIO

THE McKENZIE SCHOOL

Successors to Mountain City Business College, Chattanooga, Tenn., was organized in 1885 under the name of the Mountain City Business College. Has been in continuous operation since that time. J. A. and E. L. Wiley owned the school from 1890 until January 1, 1923, when it passed into the hands of Roy E. and H. Frank McKenzie.

A year ago the school bought its present home, a building formerly occupied as a Jewish Temple, and remodeled it for the school. It is a handsome three-story building, located at the corner of Oak and Lindsay Streets. New equipment has been installed throughout the school. Its courses have been strengthened, and additional improvements have been made. A high school diploma is necessary as an entrance requirement, and efforts which promise success are now being made to place the school on the State Approved List for college credits. Business men of Chattanooga have subscribed more than $25,000.00 to a Students' Loan Fund for the purpose of assisting worthy students through school.

Have You a Friend

or school acquaintance who might like to keep in touch with good handwriting by reading Business Educator? If so, send us the name, address and school and we will send a sample copy with our compliments.

BEAUTIFUL GEMS FREE
Special offer of books of value to Penmen, old or young
D. L. STODDARD
R. R. 4, Box 141 Indianapolis, Ind.

Are You Left-Handed?
If so, you can write better with it than you can right-handed. Let me show you how to hold your pen and paper, and how to practice.
2 years $20.00, Short time only
Address **J. A. BUELL** Penman
Minneapolis, Minn., Business College

EVERYBODY PLEASED
with the six books on penmanship. Madarasz Artistic Gems, Engrossing Script, Business Writing, Lettering, Ornamental Penmanship, Madarasz Engrossing.
The six books on Penmanship retail for Two Dollars and Seventy Cents. All six sent at once for One Dollar. Circular free.
C. W. JONES
224 Main Street. Brockton, Mass.

Wanted a Position! Experienced bookkeeping and penmanship teacher wants position in Missouri, Arkansas, Kansas, or Oklahoma. Address box 631, care Business Educator.

Diplomas
promptly and expertly engrossed in any quantity
The KOLLER STUDIO
1201 CHESTNUT STREET PHILADELPHIA

ENGROSSING OF DIPLOMAS
Certificates, etc., done in first-class style at moderate prices. Resolutions Engrossed and Illuminated. Send copy for estimate. Inscriptions for any purpose. Name cards written, 35c per doz. or 3 doz. $1.00.
ERNEST E. JACKSON
22 West 30th Street, Wilmington, Del.

FOR SALE OR TRADE
On account of poor health, will sell or trade a business college in Northwest, established 22 years in good city with no competition. Low rent, high rates and good business. Liberal terms to responsible party.
Address Box 630, Care Business Educator, Columbus, Ohio.

PRACTICAL VOCATIONAL EDUCATION
Knowledge in Show Card and Price Ticket lettering is essential in modern merchandising. Employees and teachers alike are invaluable who possess a working knowledge in lettering. Commercial lettering is made easy with our practical Automatic Lettering Pens (76 sizes) and Lettering Inks (19 shades).
Special Introductory Offer—Six Automatic Lettering Pens, making nine different marks Lettering Ink, Show Cards in colors, also figures and alphabets. Prepaid $1.00.
Trade Mark Cat. Free
Newton Automatic Lettering Pen Co.
Dept. B Pontiac, Mich., U. S. A.

ALBERT
Teachers Agency
25 E. Jackson Blvd.
CHICAGO, ILL.
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Hyde Building
Spokane, Wash.

45th YEAR—Teachers of Commerce, Book-keeping, Accounting, Short Hand, Typewriting, wanted for positions in best High Schools in all parts of the country. Our clients pay good salaries. Supply usually inadequate. Send today for booklet.

We specialize in placing COMMERCIAL AND COLLEGE TEACHERS. Let us know your needs.
Now is the time to register. Write for application blanks. Registration free.

The Commercial Service Agency
3459A Nebraska Ave. St. Louis, Mo.

NORRISTOWN PENMANSHIP CLUB

About this time last year we described in our columns a penmanship club which had been formed in the Senior High School of Norristown, Pa. Mr. Luther J. Kuhns recently sent us some specimens from the club. It is delightful to see the fine work these pupils are doing. The club has been the means of creating a very fine penmanship atmosphere in the high school and as a result they will get results.

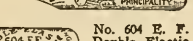
Miss Shelly is the penmanship teacher and is to be complimented upon her fine work.

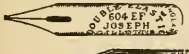
Some advertising blotters have been received from **Mr. E. H. McGhee,** 143 E. State St., Trenton, N. J. The blotters contained some very beautiful designs and samples of lettering which are worthy of a place in your scrap book. Mr. McGhee is doing very high class work and some very efficient advertising.

Gillott's Pens

The Most Perfect of Pens

No. 1 Principality Pen





No. 604 E. F. Double Elastic Pen

No. 601 E. F. Magnum Quill Pen

Gillott's Pens stand in the front rank as regards Temper, Elasticity and Durability

JOSEPH GILLOTT & SONS
SOLD BY ALL STATIONERS
Alfred Field & Co., Inc., Sole Agents
93 Chambers St. New York City

Professional Signs of Spring

Written March 7. We are registering more teachers weekly than ever before. Requests for teachers are beginning to come—slowly. On file we have calls for men and women for three excellent Eastern colleges. For two of these, our nominees have practically been assured of election. More than a dozen A-1 private commercial schools are favorably considering teachers we have named. There is already a good sprinkling of bigh schools—the best carrying a maximum salary of $4600. May we help you?

THE NATIONAL COMMERCIAL TEACHERS AGENCY
(A Specialty by a Specialist)
E. E. GAYLORD, Mgr. PROSPECT HILL BEVERLY, MASS.

Mention the B. E. when answering advertisements

E. L. HUFF
Teachers' Agency, Missoula Montana
Member Nat. Assoc. Teachers' Agencies

ALASKA TO NEW MEXICO
Normal and College graduates only. Enroll NOW for the best positions in 1931. Special reference service for independent applications. 1931 Certification Booklet FREE with enrollment. 16 years' experienced personal service.

Magnusson Professional Pen Holders are used by the world's greatest penmen and teachers of penmanship. They are hand-made of the finest rosewood and tulipwood and given a beautiful French Polish.

A. MAGNUSSON
208 N. 5th St., QUINCY, ILL.

8-inch plain grip, each	50c
8-inch inlaid grip, each	75c
12-inch plain grip, each	75c
12-inch inlaid grip, each	$1.35

Teachers, we place you in the better position. Our Field—Entire West

ROCKY MT. TEACHERS' AGENCY
BRANCH OFFICE LUMBER EXCHANGE, MINNEAPOLIS, MINN.
410 U. S. NATL. BANK BLDG. WILLIAM RUFFER, PH. D., MGR. DENVER, COLO.

Largest Teachers' Agency in the West. We Enroll Only Normal and College Graduates. Photo copies made from original, 25 for $1.50. Copyrighted Booklet. "How to Apply and Secure Promotion, with Laws of Certification of Western States, etc., etc.," free to members, 50c to non-members. Every teacher needs it. Write today for enrollment card and information.

The Cole-Cowan Teachers' Agency, Marion, Ind.

Gives efficient service to teachers and employers. We solicit your business. You will be pleased. Also a few money making business colleges for sale. Write for our free booklet,—state qualifications.

TEACHERS SPECIALISTS' EDUCATIONAL BUREAU

Get a choice position through us—any part of the country. Openings in business schools, high schools, colleges—now or later. Half of the state universities have selected our candidates. Dependable service. Employers report your vacancies. Write us now.

ROBERT A. GRANT, President
Shubert-Rialto Bldg. St. Louis, Mo.

Do You Want a Better Commercial Teaching Position?

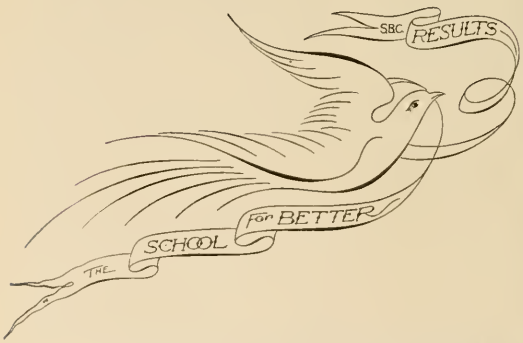
Let us help you secure it. During the past few months we have sent commercial teachers to 26 different states to fill attractive positions in colleges, high schools and commercial schools. We have some good openings on file now. Write for a registration blank.

Continental Teacher's Agency
BOWLING GREEN, KENTUCKY

SOMETHING NEW
—IN—
PENMANSHIP

Watch this space

The Zaner-Bloser Company
PENMANSHIP SPECIALISTS
612 N. Park St. Columbus, Ohio



The above specimen was prepared by H. J. Walter, 120 N. La Salle St., Chicago, Ill., for D. F. Ferguson, President of Success Business College.

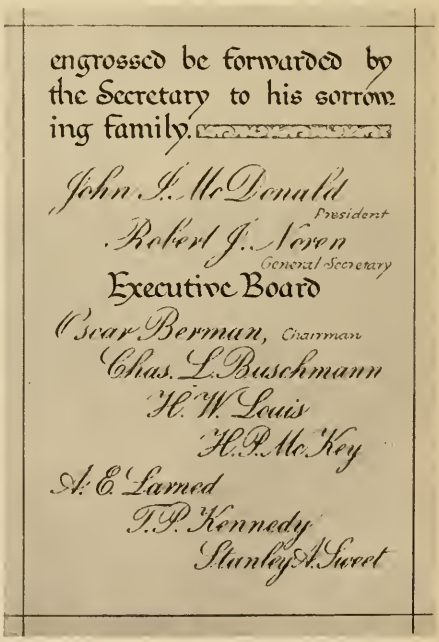
The Art of Engrossing

Sixth of a series of six pages from an album engrossed by the Harris Studio, Chicago, with comment by the Editor

If you would like to become an engrosser decide now to make it your life work and stick to it. If you do, it will stick by you under all conditions. You must like the work so well that the many hours you spend studying and practicing will be but pastime. Horse sense and perseverance are more valuable than genius.

Proper guidance or training is necessary in the beginning and association with other penmen is desirable. Exchanging ideas and experiences and seeing the work of others is invaluable.

You can succeed if you will.



BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Everyday Economics, by Cornelius C. Janzen, Ph.D., Head of the Department of Economics and Director of Extension, State Teachers College, Milwaukee, Wisconsin, and Orlando W. Stephenson, Ph.D., Assistant Professor of the Teaching of History, School of Education, University of Michigan, and Head of the Department of Social Studies, University High School. Published by Silver, Burdett & Co., New York City, N. Y. Cloth cover, 511 pages.

Everyday Economics is a basic text for the study of the 'invisible science," economics. The authors have included in this book the topics that in their judgment are within the grasp of the high school student and contribute to a clearer understanding of the economic principles that operate in his environment. The topics treated are included in the best modern courses of study in economics.

Economics is a subject of such primary importance to the student that the authors have endeavored to make available to him a text simply written, with an abundance of concrete illustrations drawn from practices familiar to the student or easily understandable, in order that his study of this science might be closely related to his present and future needs. Because the authors feel that economics is of vital significance to every student through the everyday application of its principles, they have given this volume the title **Everyday Economics.**

The problems for classroom discussion and the suggestions for notebook work are calculated to arouse curiosity, stimulate thought, promote investigations, exercise the student's thinking powers and develop those desirable mental attitudes that bring out careful discrimination, independent judgment, and the critical evaluation of evidence. The problems are sufficient in number and variety to provide for individual differences in the interests and abilities of students. Some of them require for their solution information additional to that furnished in the text. This information can be obtained either from the volumes suggested in "References for the Pupil" or from the rich storehouse of his own environment.

Tape Reading and Market Tactics, by Humphrey B. Neill, Vice-President, Wetsel Market Bureau, Inc. Published by B. C. Forbes Publishing Company, New York City, N. Y. Cloth cover, 232 pages.

This book has been written specifically for the man or woman who trades within the intermediate, or short term, movements of stock prices.

The principles set forth are those behind the accepted practices of successful speculators and stock operators. The author, using these principles, enjoyed the rare experience of adding substantially to his profits during the bear market of 1930.

Whether you constantly watch the ticker, or only occasionally have the time to look at quotations, the methods here explained will enable you to analyze market action and from your analysis predict with profitable accuracy, the movements of stock prices.

In Three Parts, Tape Reading and Market Tactics discusses—first, the obstacles which beset the trader, including an explanation of the speculative forces which rule the market; second, how these forces, together with the actions of the public, may be analyzed; and third, the philosophy of successful stock trading.

The presentation is helpfully different, and brings into sharper focus the important problems which must be solved if the non-professional trader is to meet with consistent profitable results.

Everything You Want to Know About the Presidents, compiled by Auburn S. Cunningham. Published by A. C. McClurg & Company, Chicago, Ill. Cloth cover, 160 pages.

This is a book that will be very valuable to every high school and grammar school student of U. S. History and Civics, to every instructor teaching these subjects and to those men and women for whom our government is a subject of frequent discussion. Thousands of facts not easily found heretofore are now readily available within the 160 pages of Mr. Cunningham's book.

Everything You Want to Know About the Presidents is thoroughly up-to-date in physical make-up as well as content. On the one hand, it has the last State census, the last changes in the Electoral College and the last appointment in President Hoover's cabinet; on the other, it is made in a convenient size, 4⅞" x 7⅜", with only 160 pages, and bound with very strong, durable materials — tape super, for instance. The new exceptionally legible Granjon face of type has been printed upon a creamy, non-glaring paper which has been endorsed by eye specialists as "easy on the eyes," Warren's "1854" Publishers' Book.

Elements of Business Training, by John M. Brewer, Floyd Hurlbut and Juvenilia Caseman. Published by Ginn & Co., Boston, Mass. Cloth cover, 464 pages.

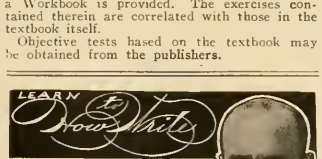
Elements of Business Training, Revised, is an entirely rewritten book. In the preparation of the revision the authors have had in mind the changing needs in elementary business training as shown by the experience of teachers and as brought out by studies made in this field.

This new book covers a much broader field than the old and provides material sufficient for a year's work. There are two major divisions: Chapters I-VIII are written chiefly from the point of view of the user of business services, the consumer; the remaining chapters emphasize the activities of the business worker. Many topics have been treated more fully, and many that are new have been introduced. Among these are the business letter, retail selling, business organization, and saving and investing money, to each of which a whole chapter is devoted. Simple legal principles are brought out in connection with the topics to which they relate.

Provision is made for the varying abilities of pupils and for elasticity in making class assignments. To this end the exercises under the title "Things to Do and Discuss" are divided into groups A, B, and C, which grow progressively more difficult. Those in Group C, for example, require a greater degree of independent thinking and initiative than those in Group A. This arrangement facilitates the making of assignments according to individual or class requirements.

To furnish exercise material which requires printed forms to make it thoroughly realistic, a Workbook is provided. The exercises contained therein are correlated with those in the textbook itself.

Objective tests based on the textbook may be obtained from the publishers.



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FRANK HERBERT PALMER, A. M., Editor

Established in 1880 by the late Hon. Thomas W. Bicknell, Notable American Educator.
Its first article (on Text-Books and Their Uses) was by Hon. William T. Harris.
The present Editor joined the Editorial Staff in May, 1892.
All articles in "Education" are original contributions, not to be had elsewhere.
Its contributors are, practically all, able and active Educators.
Aims to aid all School and College Officials and Teachers in solving their daily problems.
Its issues are monthly, from September to June inclusive.
Most Librarians bind the numbers annually, in July or August.
A Title Page and a Table of Contents for a given Volume appear in the June issue.
We can usually supply missing back numbers when you bind the year's numbers.
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51st Year and Volume Beginning September, 1930

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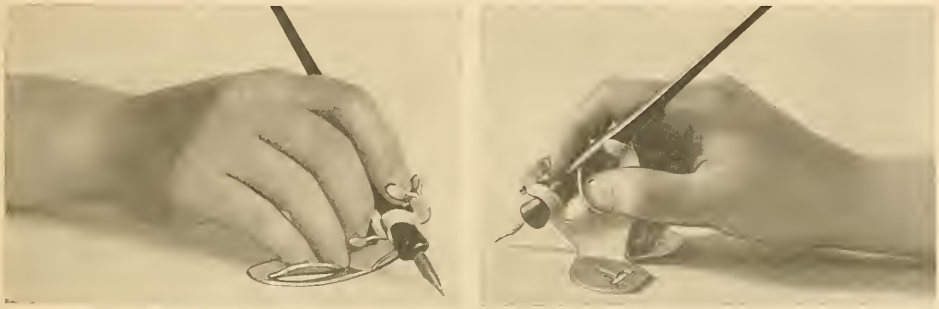

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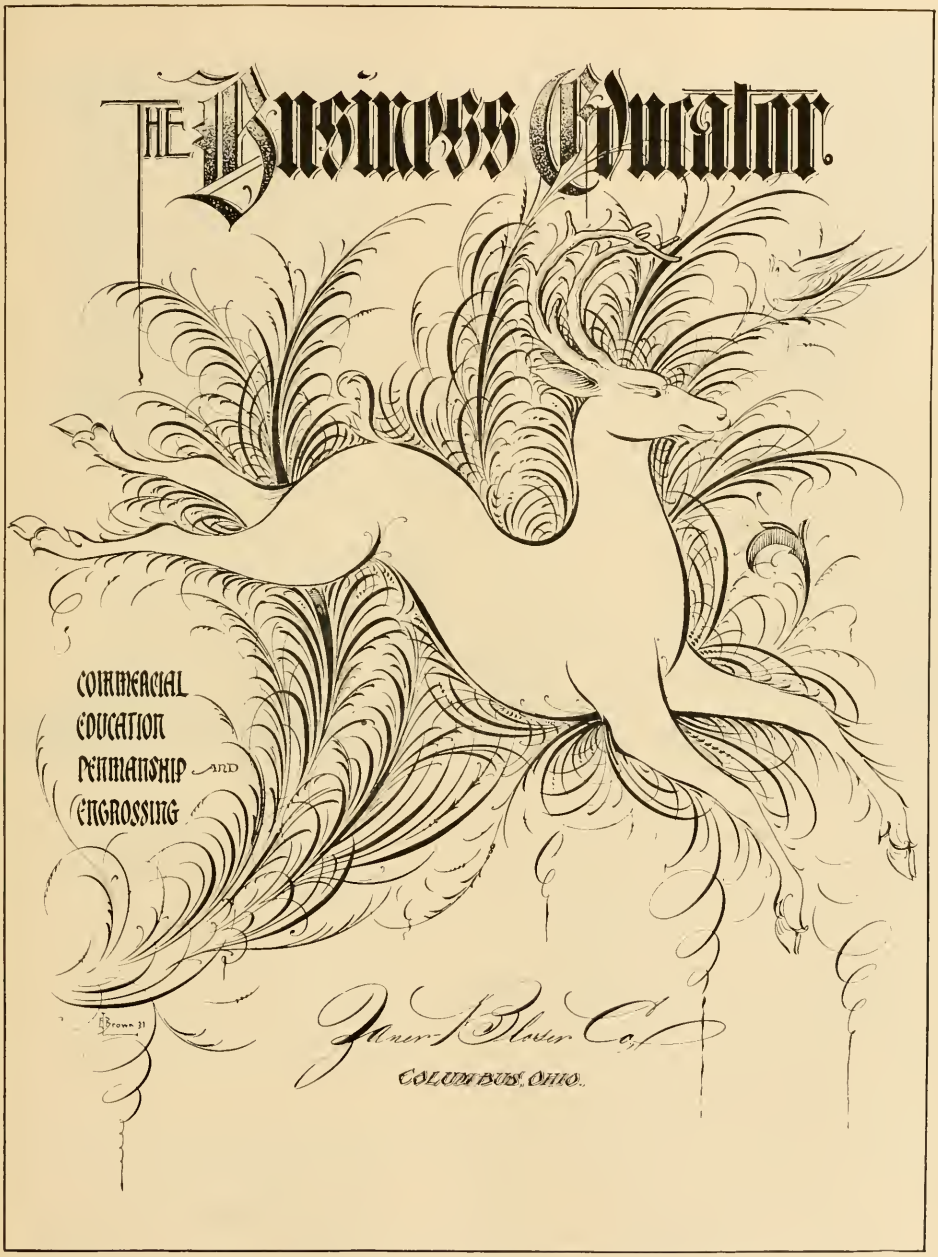
Vol. 36 MAY, 1931 No. 9



Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year

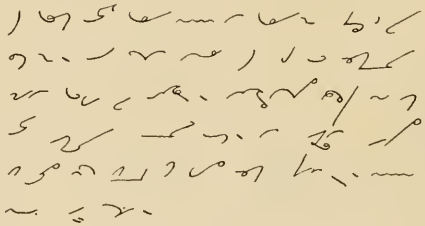
A Comparison of Two Light-Line Systems of Shorthand---II

That which is first below is nearly all again in full representation of the sounds of the words in the translation. The abbreviations are shown where parentheses are used. These stand too for naught else and are as readable as if fully written.

What the two specimens of shorthand represent in sounds of speech is in either case as faithfully indicated as possible, dot-h in the other system being allowed to stand for **a, an,** semioval-o on its side for **all,** etc.

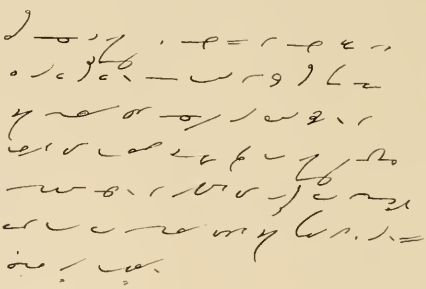
It may be noted here that the manner of counting strokes has been as follows, applied alike to both systems: A stem with circle, loop or hook is a stroke; a tick, small curve, or hook or circle that passes beyond—as a dot, tick, or other small character alone—has been considered a stroke (in fairness to the other system); two stems that blend as one have been counted as one.

The first here illustrated is written with 101 strokes, including marks of punctuation; the other with 133 strokes, 32 more.



Every man is to be made a master—the master of all because he and all serve all. More wealth than has ever b(ee)n kn(ow)n is to be created out of the manhood and earth waste. The rewards of the leaders as well as the people are to be made indefinitely greater than now. The dependence of the individuals or communities o(n) the will or greed of others is to be br(ough)t to an end.—

Henry D. Lloyd.



Evy man s t b made a mas—th mas o all ks e nd all sev all. M lth thn as ev bn known s t b created ou th manhood nd earth waste. Th rewards o th leads s l s th peop r t b made ndfni grr n now. Th dpndns o th ndvs or communities on th l or greed o uths s t b brot to an nd.—

Henry D. Lloyd.

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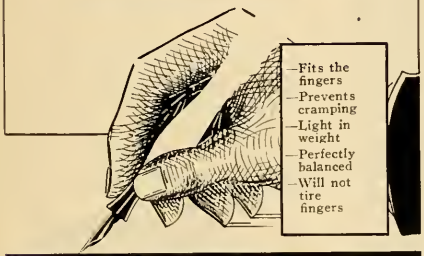

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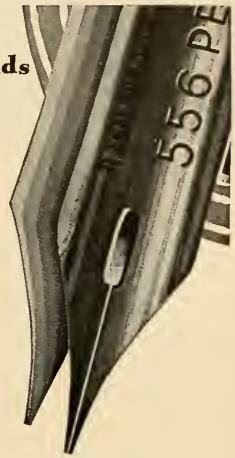

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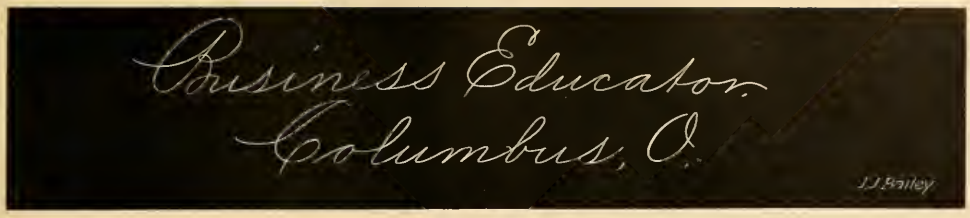

VOLUME XXXVI COLUMBUS, OHIO, MAY, 1931 No. 9

THIRTY-THIRD ANNUAL CONVENTION

of the

Eastern Commercial Teachers' Assn.

(The Largest Organization of Commercial Teachers in the United States)

Hotel Statler, Boston
April 1, 2, 3, 4, 1931

Reported by Arnold M. Lloyd, Banks College, Philadelphia

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Bangor High School, Bangor, Maine, Vice-President E. C. T. A. 1931-1932.

Place of Next Meeting: New York City, N. Y.

The Thirty-third Annual Convention of the Eastern Commercial Teachers' Association, held in Hotel Statler, Boston, April 1, 2, 3, and 4, 1931, exceeded all expectations in attendance, membership, and worthwhile contributions to the literature of Commercial education through the many interesting and instructive papers which were read and the discussions which followed. You will have an opportunity of reading these papers at your leisure, for they will appear in the 1931 Yearbook of the Association—"Modern Methods of Teaching Business Subjects." The publication of the current Yearbook completes a four-year program which has been devoted to the following subjects:

(See page 15)

THE NATIONAL ASSOCIATION OF PENMANSHIP TEACHERS AND SUPERVISORS

The 1931 meeting at Cincinnati is now a pleasant memory. Our good friends in Cincinnati and vicinity lived up to their reputation for hospitality and ability to do things in a big way. Everyone who attended the association carried with him not only a fund of new ideas and inspiration but many new acquaintances and friendships.

The association enrolled over 1000 members. We should judge that at least 200 of these members were present and took an active part in the meeting. They were there from California, Canada, Conn., Tenn., N. Y., Mich., Ind., Minn., N. J., Mass., Pa., Colo., and where not? The attendance

MYRTA L. ELY,
The new President of the N. A. P. T. S.

included supervisors, teachers of penmanship in public and private schools, grade teachers, engrossers and persons interested in better handwriting.

The Program

The association, under the able direction of Raymond C. Goodfellow, director of penmanship and commercial education, Newark, N. J., presented a very instructive, live program.

The talks were unusually interesting

(See page 17)

THE BUSINESS EDUCATOR
Published monthly (except July and August) By THE ZANER-BLOSER CO., 612 N. Park St., Columbus, O.
E. A. LUPFER ——— Editor
PARKER ZANER BLOSER — Business Mgr.

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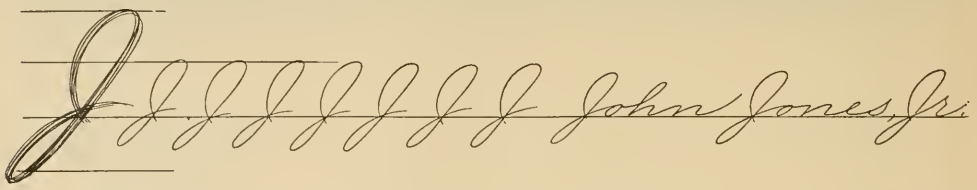
The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

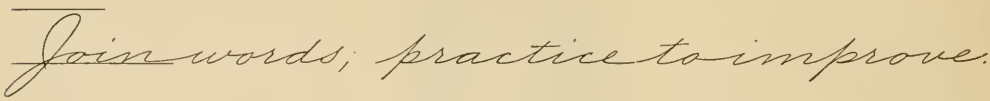
Practical Handwriting

By the late C. P. ZANER



The **J** begins with a vertical left curve, and ends similar to **Y.** Like the **Y,** it is nearly two full spaces tall. The lower part should be about half the width of the upper part, and but two-thirds as long. Count: 1, 2, 3; 1, 2, 3, etc. Keep the down stroke straight, and the same in slant as other down strokes. Study the starting stroke critically, and use a graceful motion.

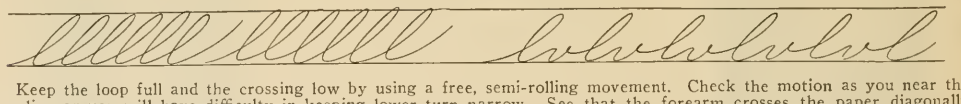
Use a vigorous, push-and-pull movement in this letter. Drive the arm freely out of the sleeve in starting the form, and curve the beginning stroke a good deal. Learn to practice systematically. No one ever became a good writer by indiscriminate scribbling. The name is a good one for practice; note the punctuation.



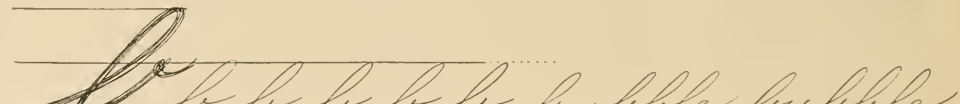
Join words; practice to improve.

Wide spacing between letters and the joining of words have a tendency to strengthen movement. All "practice" should be for improvement; **should make for improvement; should produce improvement.** And it will if well directed. Patience, perseverance, and care are essential.

If you seem to have special difficulty with **p,** or **r,** or **a,** practice upon that letter by itself until it can be made quite as well as the rest. After writing the sentence each time pause long enough to discover the best and the poorest parts; then try to improve the weak parts.



Keep the loop full and the crossing low by using a free, semi-rolling movement. Check the motion as you near the base line or you will have difficulty in keeping lower turn narrow. See that the forearm crosses the paper diagonally as illustrated in the fore part of this book. Make 100 **l**'s joined in a minute. Finish the **v** carefully and high, and see that the down stroke is the same slant as in the down stroke of **l.** Watch spacing between the letters, and do not forget about position. Keep the finger gliding, and the feet flat on the floor.



The **b** is an **l** with the finish of a **v.** Be careful to keep the finish unlooped and high, or it will resemble **le.** Keep the lower turn as narrow as in **i** or **v.** Watch the downward stroke to see that it is on the right slant and nearly straight. Count: 1, 2, 3; 1, 2, 3, etc., for the letter when single, and 1, 2; 1, 2; 1, 2, etc., for the **b** exercise, the "one" being for the loop and the "two" for the finish.

Use a free, fairly rapid, push-and-pull, semi-rolling forearm movement in this letter. See that the little finger slips freely from letter to letter. The hand and fingers may co-operate with the arm in making the loop and in finishing the letter carefully. The word bubble is a splendid one to practice. Do not make the loop a full space high.

Keep hand and pen in position.

The fingers may aid the arm in forming the loop and in finishing the **b**. The tendency of pupils is to use the fingers to excess. Note the thought in the sentence; heed it, too.

The true function of the fingers is to hold the pen and to assist in minor details of execution. The arm is the primary propelling instrument; it swings the hammer, guides the automobile, and even pushes the needle in sewing. Now see how freely and yet how well the sentence can be written.

Be careful about your position to see that the body is fairly erect and the arm and hand in the right position. Go from the ovals to the straight lines and from the straight lines to the ovals in the exercises without pausing and without raising the pen. Count about 5 for each oval and about 10 for the straight-line forms. Keep ovals one-half as wide as long.

In making the second form, start it upward with a full curve and come downward with a slanting straight line, retracing five times before starting around with the finish. But do not raise the pen until after each form has been retraced at least five times and completed. For this the count should be: 1, 2, 3, 4, 5, 6, finish, at the rate of about eighteen forms to the minute, each one being retraced five times.

The **I** begins the same as **J**, and ends with a leftward curve, finished with a dot. Make the up stroke with plenty of curve in it and nearly vertical, and keep the down stroke quite slanting, and as nearly straight as possible. The tendency is to curve the up stroke too little and the down stroke entirely too much. The top part of the **I** is rarely ever made quite as wide as the **J**. Start on the base line.

Use a free, graceful, push-and-pull movement, pausing at the finish. Keep the curve on the base line wide and graceful, rather than narrow and hook-like. Count: 1, 2; 1, 2, etc., and make the letter at the rate of about one a second. Join the **I** to the small letters in the name without raising the pen. Pause at the angle or finish of the **I**. Study, criticise, practice.

Improvement follows every honest, earnest, intelligent effort. You may not see it at the time, but it has been made, in the mind, in the muscle, or on the paper. It consists of three kinds: mental, muscular, and material. Right thinking creates right action, and right action produces good writing.

Draw long lines through the down strokes of the letters to test the slant. Down strokes, except such as the first part of **a** and top of **r,** should be the same in slant. Now see how much better you can write the sentence this time. Each copy should be practiced many times, and each time something should be gained.

This is a good form to practice crosswise over previous writing. Uniform slant and spacing are two essentials which need attention until they become habitual. Keep crossing low and downward stroke nearly straight. Maintain turn at top and a free arm movement. Slight finger action is helpful. It is excessive finger action that is tiring and detrimental to graceful writing. Make these loops a full space in height in this copy. Count: 1, 2; 1, 2, etc., for the loop, and for the loop and **m exercise,** a count of each down stroke is sufficient. Don't hurry and worry nor plod and mope, but work intelligently, freely, and determinedly. Have you stopped long enough to examine your practice closely enough to discover your principal errors, and to decide what to do to correct them?

The **h** begins the same as **l,** and ends the same as **n.** It contains a loop, a crossing, an angle, and two turns. The two turns should be the same in width; that is, the one should not be more rounding than the other. The common tendency is to sharpen the upper turn and to make the lower one too rounding. Be sure to maintain an angle at the base of the loop, or it may resemble **li,** and therefore lie.

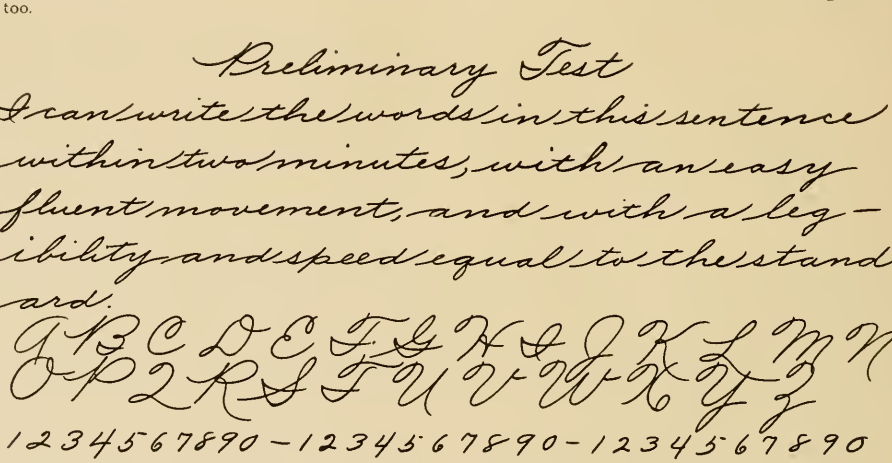
Use a light, elastic, arm movement the same as in the **l.** Start the letter rightward, rather than upward, and thus keep the crossing low. Curve the up stroke plentifully, and keep the down stroke straight; also see to it that the second down stroke is on the same slant as the first. Count: 1, 2, 3, 4; 1, 2, 3, 4, etc. Keep the little finger slipping freely. Write "hurrah" freely, yet carefully.

EVERYDAY WRITING

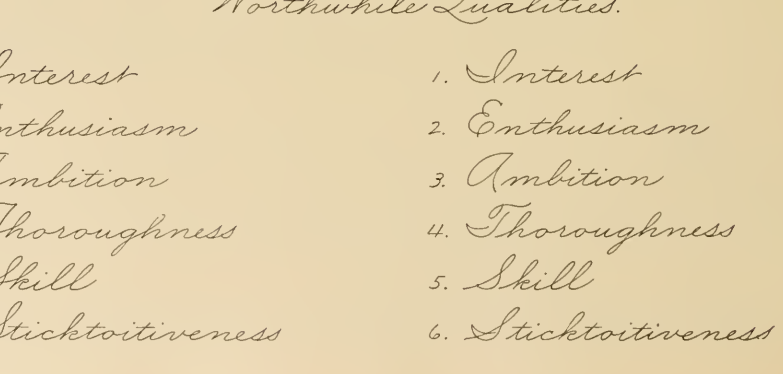
By C. E. DONER
Script by Parker Zaner Bloser

Now that we have considered the **Process** in handwritingwhich means the manner or method of writing—let us this month think of the **Product** in handwriting. **Product** means the practice or written work of any kind, such as spelling, language, composition, or business letter writing. **Process** has to do with the mechanics (the machinery, if you please) of writing, while the **Product** is the **result** of the well-coordinated running of the machine, which is the human mind and body at work. With that fine coordination of mind and muscles there should and ought to be a fine result. This thought takes us back to what I have already tried to impress upon your mind, namely, that handwriting is a habit, or shall we say habits. What are these habits of which you have such complete control? There is a very great deal of your own personality involved in these habits. I wish we might think of the habit of writing as a human performance. I wonder sometimes if in our teaching and learning of handwriting, that we have our eyes too much on the lifeless material, such as paper, ink, pencil, and not enough on the pulsating human being back of this material producing the fine, smooth, clean, clear-cut, practical usable hand? Think it over.

The use of handwriting should always be kept in mind, which is to express one's self in plain, unmistakable characters. Writing is a language tool, and must be easily and plainly written to be easily read. Learning to write well should be for the purpose of serving and saving time and effort of the writer, as well as the time and effort of the reader. One has no moral right to write so illegibly as to make it extremely difficult for others to read the writing. Think this over, too.



Satisfactory on the Freeman Handwriting Scale. The above would warrant an advanced Zaner-Bloser Certificate.



SLANT

Fourscore and seven years ago our

The slant is not in the same direction.

SPACING

our fathers bro

These letters are exactly spaced but too far apart. Notice how hard it is to focus the words.

ourfathersbroughtforthuponthiscontinentanewnationconceivedin

These letters are exactly spaced but too close and angular. Cramped writing is difficult to read.

Keep the Following in Mind:

1. Make letters round and open.
2. Give your writing very little slant.
3. Shape the letters well.
4. Make your writing even and uniform in slant, spacing and height.
5. Write with a free, flowing swing.

The Business Letter

Write your letter somewhat better
Than all other things you do;
Write it neatly and discreetly,
Keep it brief, yet ample too;
Write it brightly, but politely,
Make it human through and
through.

Successful Handwriting Contest at Lima, Ohio

A handwriting contest was introduced as a unique feature of the Eisteddfod held at Lima, Ohio, February 23, 1931. Although it was a school holiday, the auditorium where the adjudication was given, was filled with anxious boys and girls.

The program of the morning session included much competition in music, but the time devoted to the adjudication of penmanship was especially interesting to the students of the fourth, fifth, and sixth grades.

Approximately 2000 papers were submitted from these three grades and sent to the Zaner-Bloser Company for inspection and selection of the two best papers from each group and a champion of all. The contestants all wrote the first stanza of "America the Beautiful".

The papers as a whole were very superior. Mrs. Osborn, the Supervisor of Handwriting at Lima, is to be congratulated for the splendid results secured. The papers bore evidence of a splendid attitude toward penmanship, a whole-hearted cooperation between supervisor, teachers, and children.

The outstanding paper from the fourth grade was that of Juanita Thomas of Jefferson School, outstanding in its unity of slant, its regularity of spacing, and its accuracy of letter formation. Betty Goble of McKinley School, presented a paper that rated a close second.

MRS. BERTHA P. OSBORN,
Supervisor of Writing, Lima, Ohio.

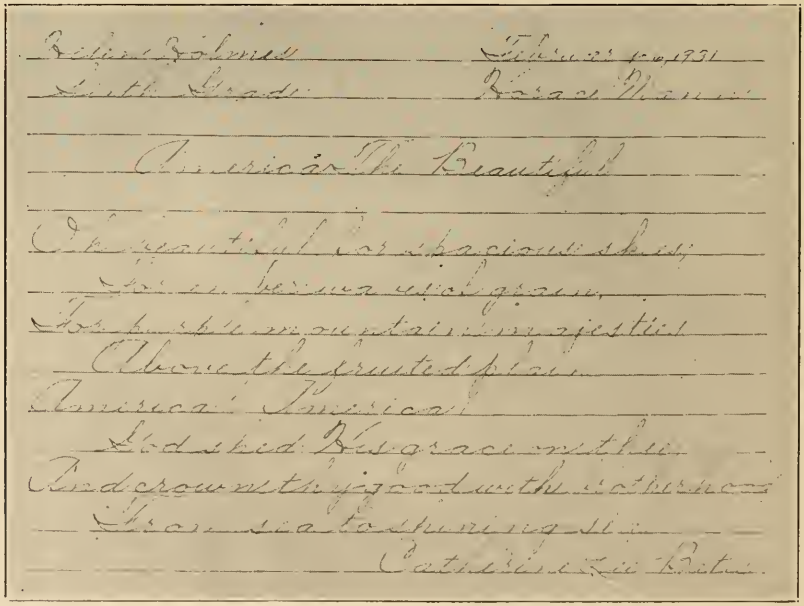
Joan Weaver of Horace Mann School, was awarded the highest honor in the fifth grade competition. Her specimen was especially pleasing to the eye in that it had a fine quality of line, good alignment, and a free and easy swing that was very commendable. Herbert Sammetinger of McKinley School, carried off second honor in this grade.

Helen Holmes of Horace-Mann School, is the winner of the sixth grade and also proclaimed champion penman of all. She is pictured holding the silver cup, which she obtained in recognition of her ability as a penman. Her paper was exceptionally fine in the beauty of her capitals, and the accuracy of the loop letters. The form, the slant, the freedom of movement all combine to produce a specimen of rare grace and beauty for a sixth grade pupil.

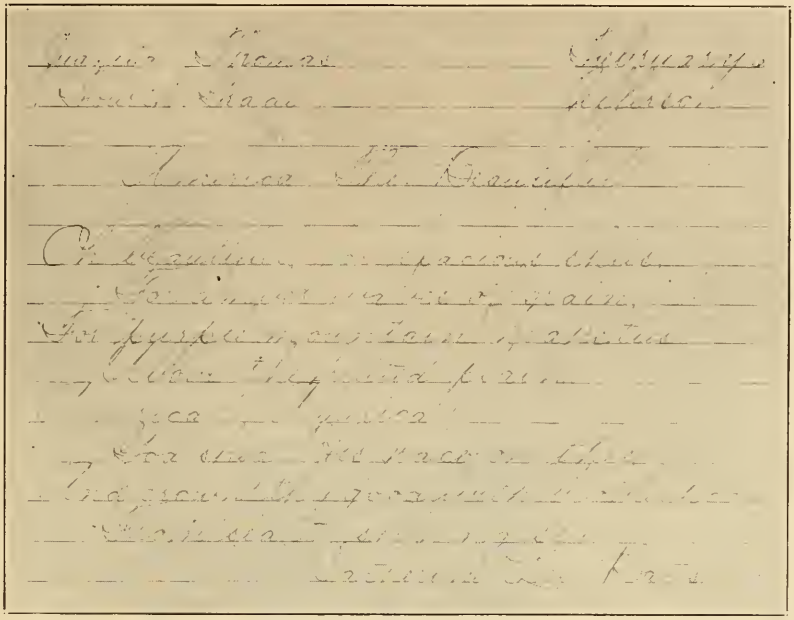
Helen Ewing of Washington School, came second to Miss Holmes which means that she submitted a paper far above average and worthy of great commendation.

Mrs. Stella H. Bloser, the penmanship adjudicator, complimented the students on the manner in which they received the announcement of the winners, and upon their enthusiasm and interest in handwriting. Handwriting competition is new in the Eisteddfod, but judging from the success of this one, we predict it will be used to advantage in the future.

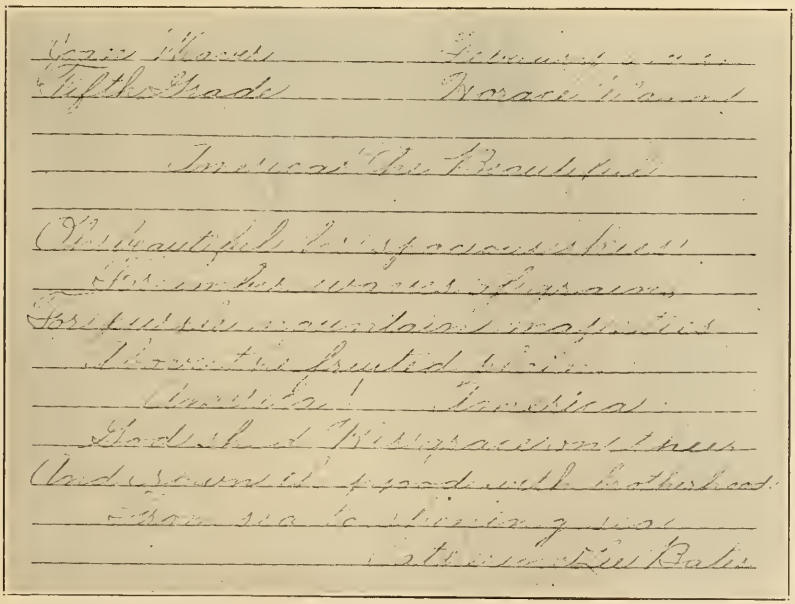
(See pages 11 and 23)



Written by Helen Holmes, best writer in the contest for the 6th grade pupils, Lima, Ohio.



This was written by Juanita Thomas, best writer in the contest for the 4th grade pupils of Lima, Ohio.



This was written by Joan Weaver, winner of the handwriting contest for the 5th grade, Lima, Ohio.

WHAT'S IN A NAME?

By DANIEL W. HOFF
Meadville, Pa.

ARTICLE TWO

Local Names

The reader will recall that article one of this series dealt chiefly with the origin and meaning of personal surnames, that were descriptive of some physical, mental, or moral peculiarity of the first to bear the name, and which personal names, in time, were inherited as family names.

The present article will tell how another prominent group of names originated, namely the local names, place names, or spot names. These are simply the names of the locality, place or spot where the first bearer of the name lived, in other words his local address. In the case of towns or parishes, hundreds would bear the same name though not in any blood kinsmen.

Practically all names ending with "ton" were originally those of towns. A man who lived at, or near John's town, or the town lying to the north, south, east, or west, or at the little, new, or hill town, became Mr. Johnston, Norton, Sutton, Easton, Weston, Littleton, Newton, or Hilton. There are more than 60 towns in England named Sutton. Washington's ancestor lived on the banks of a "wers" (tidewater creek), that flowed through the "ing" (a marsh meadow), near a "dun" (a fortified place). It was originally spelled "DeWessvngton" (Norman French). Mr. Cotton lived at the cow town. Swinton; swine town. Milton; mill town. Preston; priest town. Kingston; kings town.

Surnames From Countries: Many took the names of their native country as a surname. Men from England became English or Ingles; from Wales, Welsh or Wallace; from France, French, Fleming or Frankland; from Portugal, Pettingell. Hence also Mr. Holland or Mr. Irish or Ireland*. In the same manner names ending in land are explained; such as Westland, Eastland, or Easterling, Norland or Norris Sotheran, or Southerland, Newlands and others.

Spot Names: Long tells us there is scarcely a spot in England but that has given us a family name. Thousands of these are easily recognized by their endings. For example, men whose names end with wood, walt (German), Wald, shaw, or hurst, lived at or among trees, such as Atwood, Gotwalt (God's forest), and Bradshaw, or Bradhurst (broad forest). Sylve, a wood, gives Saville, Sage, and Savage. Other names from woodlands are, Bois, Boods, Dubois, Busby, (bois ville). When any one of these forms part of a surname it means a dweller in the woods.

Field Names: Leigh, laugh, lewes, lae, logan, lagan, and lee, are simply different names for a low lying field or meadow. Examples: Raleigh and Kingsley, king's field. Westley, Wesley, or Wellesley, field to the west. Cowley, Durley, Harley and Crowley were fields frequented by cows, deer, hares or crows, respectively.

Tree Names: Even single trees or small groups of trees gave names to people living near them. Mr. Lafayette lived near a little beach tree; Mr. Nock or Attack, at the oak tree; and Mr. Snooks at the seven oaks (a contraction); while Mr. Stubbs at the stubs (stumps).

Surnames From Hills: Collis, Torr, Torrans, Story, Knox, Knowles (knolls), Tulloch, Tully, Montejo, Teba,

DANIEL W. HOFF

Mott, Peck, Peak, Airde, Law, Dunn, Barr, Howe, Rigg, Rudge, Hoche, Hook, Eych, Horn or Hoorn, all mean hill or hills, and were originally applied to dwellers thereat or thereupon. Adjective prefixes combined with some of these gave hundreds more.

Compound Surnames: These are formed by adding to some spot name a descriptive adjective—either as a prefix or suffix—indicative of its distinctive character. To illustrate: Stan, stain and stone, each means stone. As prefixes for ford, brook, town or field they give the surnames, Stanford, Stainbrook, Stoneboro and Stanfield. Others of like character are more contracted, as in Clinton, clean town; Felton, field town; Fulton, foul — dirty town; Hilton, hill town.

Surnames From Streams: Burn, Burnt, Barnet, Beck, Beckett, Coburn, Cockburn, Brockle, and Backie, each means a little brook, hence such compound names as Brookelhurst, (brook at woods); Hepburn, (hedge at burn); Waldbrook, (wooded brook); Blumenbach, (brook in blooming field); Beckford, (brook ford); and Birkbeck, (birch tree brook).

Among the hundreds of spots from which local surnames originated, were the various kinds of fords, ridges, cliffs, dales, plains, clearings, buildings, marshes, highways, byways, enclosures, beaches, ponds, lakes, rivers, and mountains. And when you pause to reflect that the same kind of places gave surnames to the peoples of all other European countries, it will be easy to understand how the lists of names run into thousands. Take for example the names of some of our presidents. While all were American born, their names are older than the United States itself. The first Monroe (Celtic origin) lived at a red swamp, or at the River Roe, Ireland.

Buchanan's ancestor lived on an island frequented by deer; Hayes' at a "hay", (a hedge); Garfield's (Scandinavian) at a "garth", (enclosure, a "garth" or garden); Roosevelt's, (Dutch), at the rose covered "velt"—a field; Harding's, at Herd's "ing", (a depressed meadow); Cleveland's, at the cliff land; and Lincoln's, at a "lin" (a pond or lake), near the "coln" (neck of a ridge). These are all place names—local addresses. Lindbergh lived at the "berth" (town) among linden trees.

The 46 names in this paragraph are taken from the subscription list of the Business Educator, each of which is simply the name of the place where his earliest ancestor lived. Those of the first seven—Tipton, Johnston, Hatton, Compton, Yarboro, Weisenburg, and Pfaffenberger—lived at towns, as shown by their endings. The next eight—Foley, Finley, Endsley, Yardley, Green, Byfield, Fields and Bloomfield—lived at fields or meadows as indicated by their endings. Morre, Grove, Howe (a hill), Mills, Savage (a wood), Stockwell, Barnes, Tower, Abby, Trafford, Fulstone, Waters and Hurst (woods), are easily identified. Mr. Cox lived at a "cox" (red clover field in clearing); Kyle, at the straits; Kerr, Carr, or Marsh, at the marsh; Sands, at sandy beach; Campbell, at beautiful field) (Norman French); Yarborough, Weisenburg, and Pfaffenberger, at "burgs"—towns; Overholt ("holt", a grove); Heath, at the quay, or harbor; Morgan at the White Sea; Wallace, from Wales; and Huff or Hoff, at a field ("hough"), temple, court, or harbor.

* An interesting example of this appeared in the hotel register of the Waldorf-Astoria Hotel of New York City, where on the same day, May 25, 1927, the following guests were registered: Mrs. M. D. England, Logan, W. Va.; B. S. Scotland, Joliet, Ill.; W. D. Ireland, Portland, Me.; and Jno. E. Wales, Norfolk, Va.

Some very beautiful colored specimens have been received from **Edwin Anderson,** Duluth, Minn. Mr. Anderson has used colored paper and colored inks with very great success.

Teachers' Agencies and Summer Schools

By FRANK H. ARNOLD, Supervisor of Writing
Spokane, Washington

Teachers' Agencies

I believe with all my heart in teachers' agencies. An agency placed me in my first commercial teaching position; an agency secured for me my first promotion. If it had not been for the help of a fine teachers' agency, I would still be a rural or a village school teacher. I would not be getting one half the salary that I am able to command today. If you are a good teacher and are not too old, by all means register with a good agency unless you lack ambition to better yourself. Maybe you would like a position in the great Northwest or California. You have very little chance of getting such a place by your own efforts. Public schools and private schools these days look to the agencies to help them find desirable teachers.

Schools do not like to receive a flood of applications for a vacant position. It takes the time of a secretary or a clerk to read and file dozens and even hundreds of applications. It is much easier and much more satisfactory to ask a reliable teachers' agency to recommend applicants. The best agencies recommend just a very few—many times only one or two—applicants for a position. This kind of service appeals to superintendents and school proprietors.

My own daughter is a young school teacher. She got her first place by the help of an agency. She got her first promotion through this same agency. She is now teaching in a beautiful little city of the Northwest. She was placed in this position by an agency. She had her choice a few years ago of several good positions. The agency made it possible for her to have this choice.

My youngest daughter has just graduated from a state school for teachers. I have already asked her to enroll with a teachers' agency. Maybe the school will place her, but I want her to have a good agency working for her, too.

A good agency secures hundreds of positions for teachers. There is one agency in this city of 130,000 inhabitants that employs twelve stenographers during the rush season. This means that this particular agency is placing hundreds of teachers. Other good agencies are likewise rushed during the busy season. If you are ambitious and desire a promotion—I am saying this again for emphasis—register with a good agency and do it now.

Schools

Many years ago I was a village school teacher. I had a fair job for that time and for that line of teaching, but I was rather discouraged. I could see that my progress in the profession was indeed slow. I could not save any money, and as a result could not take a year off and go to school. The only thing that I could do was to use my summer vacations for study in a good school. I spent two summers in Indianapolis in a business school; for I was convinced that commercial teaching offered better opportunities than rural or village teaching. In two summers I made preparation for commercial teaching, and got a job as a teacher of shorthand, business English, etc. For my first year's work I made twice the salary that I had made in any one year as a public school teacher. My summer courses paid me a handsome profit on my investment.

I can give you the names of many persons who are holding fine positions today that made their educational preparation for these advanced positions by attending summer schools. I have in mind just at this moment a man who is now holding a position that pays more than $6,000.00 a year. He is superintendent of a city school system in Colorado. He was a rural teacher when I was a rural teacher. He used his summer vacations to advance himself educationally.

During the year of 1910 I was a commercial teacher in a Western city. I came to this city to teach shorthand and typewriting. In addition to these two subjects I was assigned commercial arithmetic, commercial law and penmanship. I knew nothing at all about teaching penmanship. I could not write with muscular movement and did not know how to teach others to do what I could not do. I struggled along, however, for the school year. I was wise enough to make a "bee line," so to speak, for a penmanship school when my vacation period came. That single summer's work was the direct cause of my being placed in the positions that I hold today. I say "positions" for I am the supervisor of writing in this city and the director of the public evening schools. How my second position is related in any way to my first may seem a mystery to you, but that is another story that I do not care to tell at this time. Let me say this: If I had paid $1,000.00 for my tuition in the summer school that I attended in order to learn something about writing, I would have made a very profitable investment.

I hope you will excuse me for writing about my own experiences. I cannot well help it, if I am to tell you the kind of a story that I desire to tell. I am writing in this letter the very words I would speak to you if you were in my office. Let me say, too, that the editor has never suggested to me that I write an article about agencies and schools. I am solely responsible for this article. I believe it is timely.

One six or eight weeks' term in a good penmanship school will put you in line for promotion. If you are a commercial teacher, why not prepare for penmanship supervision? The salaries paid supervisors are greater than salaries paid commercial teachers, and the work is pleasant. Many city systems are now employing departmental teachers. Some teachers are assigned penmanship and spelling or penmanship and English. Penmanship is one of several school combination subjects. If you are tired of teaching five or six subjects, prepare for departmental work.

Of course I cannot tell you where to go to school. That would be direct advertising. This article is not intended to help any particular school. A careful reading of this magazine may help you to pick out a good teachers' agency and a good penmanship school.

NATIONAL COMMERCIAL TEACHERS' FEDERATION

Past Presidents

At the National Commercial Teachers' Federation held in Des Moines, eleven of the thirty-four past Presidents were present. They are as follows: R. H. Peck, J. F. Fish, Clay D. Slinker, H. M. Owen, Robert A. Grant, H. E. V. Porter, Henry J. Holm, C. M. Yoder, C. T. Smith, J. L. Holtsclaw, Paul Moser.

Thirteen of the past Presidents are dead. They are as follows: S. S. Packard, W. N. Ferris, A. N. Palmer, W. C. Stevenson, George P. Lord, J. A. Lyons, J. W. Warr, Robert C. Spencer, C. P. Zaner, A. C. Van Sant, E. N. Miner Enos Spencer, J. S. Dickey.

Nine of the Presidents were absent. They are as follows: Charles M. Miller, L. A. Arnold, M. H. Lockyear, M. MacCormac, F. M. Van Antwerp, James C. Reed, D. W. McMillan, Willard J. Wheeler, L. Gilbert Dake.

Commercial education owes much to these former Presidents of this great Commercial Teachers' Association. This list contains some of the finest men in educational work and to them we are deeply indebted. The President for the coming year is Irving R. Garbutt, Supervisor of Commercial Education, Cincinnati, Ohio, whose photograph is shown below.

IRVING R. GARBUTT

Supervision vs. Special Teaching in Handwriting

—by—

ETHEL KESTERSON, Supr. of Handwriting, Champaign, Ill.

Since the early part of the twentieth century supervision has been found to be the best method of progress — a supervision that is constructive, that views the situation as a whole, that detects specific needs and that is remedial. It must be a unit of administration of the superintendent, supervisor and teacher. It must have a unity of aim and purpose. It must invigorate and inspire and it must offer a bigger, better, and newer plan of teaching.

While the thought of these statements is not new to the reader or one concerned in educational work, it does remind us that only through such supervision can the best results be obtained in any subject—in this particular case, handwriting.

The class room belongs to the teacher; each lesson is her lesson. If she is interested, progressive, and informed, she welcomes suggestions and direction; if she is not, she needs awakening.

The writing lesson can reveal not only a multitude of violations of pedagogy and psychology, but also the sins of poor preparation and inaccurate information. It can stamp attitudes, work habits, and objectives very quickly. To develop the best it must have regular, daily, and careful attention.

Some school systems that employ a special teacher of writing, on a set, rigid schedule of visiting classes at intervals of once or twice a week expect satisfactory results. With this method oftentimes the class-room teacher does not see or realize her responsibility of carrying on the work in the specialist's absence. Often she has no training in the subject and does not feel that she needs any. With this type it is easy to let the writing lesson slide on busy days. The fact that every written lesson is a writing lesson may have entirely escaped her. The writing teacher on her next visit finds little or nothing accomplished. Before a new lesson can be introduced, it is necessary that the same fundamentals be repeated, which is a waste of time and effort. Other teachers may be more alert and more ambitious; but the special teacher cannot guide or improve their work, because no opportunity is given for observation. The special teacher cannot offer assistance until she knows the weaknesses. To find these she must have a mind, free from fatigue, and time for observation.

Five years ago Champaign, Illinois, employed a special teacher of writing. During this period there was very little supervision. At present, with the aid and splendid cooperation of Supt. V. L. Nickell, and the elementary faculty, supervision is becoming the method of progress in writing. The supervisor has a flexible schedule. She has more time to study teaching and learning conditions. She can devote more time to diagnosing ways and means of improving conditions in teaching. There is a weekly class for training new and inexperienced teachers in methods of blackboard work, pen writing, rhythm, ease, and analysis. Individual conferences, which are helpful to both supervisor and teacher, are held. Teachers are more ready and willing for observations and suggestions. Bulletins are used for more general remarks.

Although writing tests have been given each year, no reliable conclusions can be drawn until this year because no adequate controls were set up. In the tests of 1930-31 the main purpose was to find the gain, if any, of the number of pupils attaining the grade standard, following more supervision of the teacher and less teaching of the supervisor.

The following set-up was used:

1. Tests were given in September and again in late January to all grades in all buildings.
2. Test sentence was the one in the Zaner-Freeman Manual for each grade.
3. Numbers were used on the specimens—that they might be judged objectively.
4. Papers were scored by the Zaner-Freeman Scales.
5. Results were tabulated according to buildings, grades, and individuals.
6. Individual charts showing the standing of each child in September and again in January were sent to teachers to be posted in rooms for comparison of progress.

The same plan will be used in the May survey.

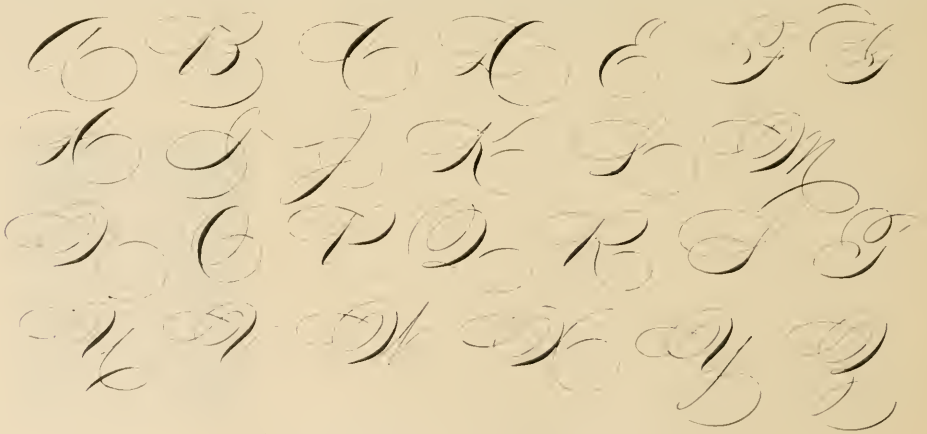
The results of the January tests compared with September show the following gains:

1. Sixth grades 77½% gain.
2. Seventh grades 73¾% gain.
3. Fifth grades 73.8% gain.
4. Fourth grades 63.3% gain.
5. Third grades 54.5% gain.
6. Second grades 55.5% gain.

The first grades were not recorded because of the extensive blackboard writing in the first semester.

Though this study offers no proof that all pupils will reach the standard for their grade, it is safe to say that they benefit largely from supervision.

The schools get better results at no increase of cost and many more pupils are reached by the supervisory method than by the special teaching method.



An ornamental alphabet by James D. Todd, Salt Lake City, Utah.

THIRTY-THIRD ANNUAL CONVENTION OF THE E. C. T. A.

(Continued from page 5)

1928 Yearbook—"Foundations of Business Education."

1929 Yearbook—"Curriculum Making in Business Education."

1930 Yearbook—"Administration and Supervision of Business Education."

1931 Yearbook—"Modern Methods of Teaching Business Subjects."

Membership in the Association entitles the member to a copy of the 1931 Yearbook. Copies of the books previously issued may be obtained from the treasurer at $2.50 per copy, or a set of three for 5.00.

The April issue of "The Journal of National Education Association" includes the E. C. T. A. Yearbook among the sixty outstanding books on education of last year (See p. 141).

THURSDAY AFTERNOON

Address of Welcome

A cordial address of welcome was given by Dr. Jermiah E. Burke, the distinguished superintendent of schools of Boston, who assured the Association that not only the gates of the city were open to them, but the hearts of the people of Boston as well. The response by Dr. Paul S. Lomax, New York University, was full and hearty, and showed an appreciation of the welcome extended by the citizens of Boston. The local arrangements committee had busied itself most efficiently with the many details of arrangement and the "brief case of history of Boston and other literature for the guidance and help of those attending the convention," said Dr. Lomax, "showed great thoughtfulness and consideration for the welfare of the guests."

President's Address

Mr. John A. Luman, President of the Association, in a scholarly address told of the progress of commercial education and made several important recommendations to the Convention. He declared that it was the aim of the meeting to develop the underlying principles of **methods** in a way to serve as a guide and help for commercial teachers in every type of school in which business subjects are taught. The complete address will be printed in the 1931 Yearbook. Following the President's address, Dr. Augustus O. Thomas, Commissioner of Education of the State of Maine, presented a scholarly paper on, "Education as Social and Economic Adjustment." The next speaker, Thursday afternoon, was Dr. Edward J. McNamara, Principal of the High School of Commerce, New York City, and Editor of the 1931 Yearbook; his subject was "Modern Tendencies in Business Education." The weighty program of the afternoon over, the members promptly scattered to their respective quarters to appear later "all dolled up" for an evening of music, witty and entertaining speeches, friends, delicious food, inspiration, and stimulation.

From start to finish the Convention was a veritable school of Education. Look at the speakers—Leaders from Harvard; University of Pittsburgh; Northeastern University; Portia School of Law; Boston University; Burdett College; University of Pennsylvania; Goldey College; Grove City College; Bryant-Stratton, College of Business Administration, Providence; Peirce School of Business Administration; and the Framingham, Salem, Westfield and Lowell State Normal Schools.

High Schools of New York, Boston, Hartford, Brookline and Madison, Wisconsin; Superintendents of Schools of Boston and New York; Supervisor of Commercial Education, New York; and the Commissioners of Education of Massachusetts and Maine.

Business was also represented by a number of prominent speakers. These contributions to commercial education will be published in the 1931 Yearbook "Modern Methods of Teaching Business Subjects"—worth many times the two dollar membership fee. If you are not a member, you are invited to become one **now**, and receive this very interesting and helpful book, the product of the Thirty-third Annual Convention of the Eastern Commercial Teachers' Association.

John A. Luman, Peirce School of Business Administration, Philadelphia, Pa., the president who did much to make the 1931 meeting of the E. C. T. A. a record breaker.

The Annual Banquet

That brilliant gathering, the popular E. C. T. A. Banquet, with its treat of splendid oratory, delicious menu, good music, was a huge success. All reservations were sold before the appointed hour for it to begin. With President John A. Luman, head of the E. C. T. A., as Toastmaster, this sumptuous feast in the attractive ballroom of the Hotel Statler was conducted in the usual dignified manner. The feature of the banquet was an address given by Dr. S. M. Lindsey, whose subject was "The Art of Living Together." This was an entertaining and instructive lecture by one who has been a serious observer of the social life of people in different countries. Dr. Lindsey has delivered his lecture over one hundred times in the city of Boston. It was a treat and a pleasure to have listened to Dr. Lindsy.

With several special musical features and one or two brief addresses the great social event ended. What a feast! What congenial company! To write of the jollity and friendliness that pervades the atmosphere of one of these great E. C. T. A. gatherings is a pleasure.

Guest of Honor—Dr. John Robert Gregg

During the banquet a tribute was paid to Dr. John Robert Gregg. President Luman on this occasion presented to Dr. John Robert Gregg, for his distinguished services to Commercial Education, the Association's Medal, the first one to be given to any member by the association. Dr. Gregg has done more to perfect the teaching of shorthand and typewriting than any other living man. It was most fitting that the great E. C. T. A. Convention devoted to improved methods of teaching commercial subjects should have had Dr. Gregg as the guest of honor.

President Luman in his remarks said: "We pay tribute to Dr. Gregg, the genius, who started out single-handed and alone, originated a system of shorthand that has become world-wide in its use, and which has combined with the art of typewriting to revolutionize the outlook of young men and women everywhere. By that token and by that measurement we honor Dr. Gregg." It was an event long to be remembered.

Ball Follows

The ball which followed the banquet was in charge of George L. Hoffacker and his able assistants and, of course, this meant a good time for all. Ruby Newman's Orchestra, Boston's finest, furnished the music. The dancing began at 10:00 and Home, Sweet Home at 1:00. It was a gala occasion rounding out an evening of fun, laughter and good fellowship.

Luncheon in Honor of Former Presidents

There is nothing new about a "noon-luncheon." Most luncheons are noon affairs, but this noon-luncheon was different. It was one of the "high lights" of the Convention. More than six hundred members gathered in the "Salle Moderne," one of the hotel's most attractive dining rooms for luncheon and relaxation. Sadie L. Ziegler, Vice-President of the Association was in charge. Miss Ziegler conducted this brilliant affair as only an expert could do. In calling on the former presidents in their order of service she had something good and witty to say about each one—for example, Dr. Paul S. Lomax, the father of the E. C. T. A. Yearbook was referred to as "Our Little Giant," and Dr. Edward J. McNamara, the present editor of the Yearbooks "Our Pillar." Great applause greeted the distin-

guished guests as they responded to their names. They feel very grateful to Miss Ziegler for the gentle manner in which she looked after them.

Judge Emma Fall Schofield, a distinguished jurist of Boston gave a most interesting talk on "Wit and Wisdom of the Bench and Bar." Following Judge Schofield, Miss Helen G. Grant entertained the guests with several pretty songs. So the luncheon ended with the members and workers adjourning to the sectional meeting rooms. What a luncheon!

Entertainment

The Hospitality Committee of the Boston Convention of the E. C. T. A., under the leadership of Mr. J. W. Blaisdell, president of the Bryant and Stratton Commercial School arranged the following program for the benefit of members of the Association who were in attendance at the convention.

On Friday morning automobiles were at the disposal of members of the Association who wished to take a sight-seeing tour through parts of Boston and Cambridge. Among the places of interest to be seen on this tour were the Boston Museum of Fine Arts, the Isabella Stewart Gardner Museum, Simmons College, High School of Commerce, and the Harvard School of Business. The party then proceeded to the Cambridge side of the Charles River and passed some of the Buildings of Harvard University, including new Houses, the Massachusetts Institute of Technology, and the Athenaeum Press. This press, the largest in the world given over to the manufacture of textbooks, is a place of especial interest to teachers. It is owned by Ginn and Company and is devoted exclusively to the making of their books. Here under one roof could be seen the work of composition, electrotyping, printing and binding. From the Press, books are sent to the Ginn and Company offices and repositories in all parts of the world. Great numbers of books are also held here in reserve. At the Athenaeum Press, guides were provided to take the visitors through the plant. At the conclusion of the visit to the Press, the party returned to the Hotel Statler.

Through the courtesy of Mr. J. W. Blaisdell and of Mr. C. H. Prentice, manager of the Boston office of the Underwood Typewriter Company, also a member of the Hospitality Committee, arrangements were made for providing automobiles for this trip.

A "home evening" for members of the Convention was held Friday evening in the parlors of the Hotel Statler from 7:00 to 9:00 P. M. As there was no set Convention program many of the members, tired from the heavy work of the day, availed themselves of this innovation, a quiet "at home evening." It was a do-as-you-please evening, play cards, listen to good music, etc. Thanks to the Hospitality Committee.

Our Meeting Place

The charms of Boston, spoken about by Lord Bryce, are as fascinating today as of yore. She offers to her visitors a variety of attractions, representing both past and modern achievement. Time and progress have added many new celebrities, buildings and monuments to this city on the Charles, rich with old traditions and historical associations. Boston is a blend of old England and new America, which gives the city an atmosphere unlike any other. Simply to visit Boston for a few days is to gain a contact with the past that is inspirational.

Attendance

It was a four-day program of play, planning and great profit for every one present.

The attendance was the largest in the history of the Association. More than a thousand new members were added to the membership list. These are great meetings for teachers to get together to discuss the vital questions connected with their work. In these meetings the teacher comes to feel that he is one of a great body, with common interests, common aims, common trials, common triumphs. There is nothing else than can compensate for the teachers' meetings. Ask yourself the question: "Can I afford to miss these vitally important meetings of members of my own profession?"

Joins E. C. T. A.

Congratulations to the New England Penmanship Association and particularly their officers, Miss Margaret B. Toole, President; Mr. Engler, Vice-President; Mr. R. D. Horton, Secretary-Treasurer, upon their splendid co-operation in having this large progressive group of penmanship supervisors and teachers join the Eastern Commercial Teachers' Association as a body. We extend to them our co-operation, and hope they will take advantage of the facilities which our organization maintains to promote commercial education, and particularly penmanship. They met with our own Penmanship section.

Exhibits

The Exhibits included complete displays and demonstration of school materials, equipment and activities that were of special interest and value to the members. No other feature of the Convention was of more practical help or richer in educational values. The Association recognizes the co-operation and interest of those who participated.

Other Convention Features

Exhibitions of speedy and accurate typewriting, by Mr. G. C. Kingsbury, of the Royal Typewriter Company, and Mr. George L. Hossfield, of the Underwood Typewriter Co.

Concert—By the Boston Public School Orchestra of sixty pieces which was made up of the very best players, selected from various school orchestras of the city. It was a rare treat.

The Glee Club of the Dorchester High School for Girls consisting of seventy-five voices rendered a musical program of great merit.

Motion Picture, "The Making of a Textbook," by courtesy of Ginn & Company.

Dinner of the Walton School of Commerce.

Meeting of the National Association of Accredited Commercial Schools.

Concert, Grand Ballroom Bugle, Fife and Drum Corps, and the Rhythmic Orchestra.

Meeting of the New England Business College Association.

Last but not least—A Kidlet Orchestra. Mr. George A. Smith, Master. Trained by Margaret J. Schenck and Gertrude N. Mendel.

Business Meeting

President Luman called the annual business meeting to order. The reading of the minutes by the Secretary, Alexander S. Massell, was dispensed with; Mr. Lloyd's report as Treasurer was heard and approved. He said the Association's finances were never in better shape—with the added expense of printing the Yearbooks and other increasing expenses the Association could well afford to lay a substantial sum aside this year to be called an "emergency fun." It is quite encouraging that so much constructive work can be done on an annual fee of two dollars. A statement that brought forth great applause was that the membership had an increase of over 1000 members. The membership list is represented by thirty-seven states and three foreign countries: England, Japan, and Canada.

Dr. Paul S. Lomax, chairman of the nomination committee, was next called upon. After a few brief remarks Dr. Lomax asked the Secretary of the committee, Orton E. Beach, to read the following report: For President, Professor Atlee L. Percy, Boston; Vice-President, Mrs. Cora B. True, Bangor, Maine. Members of the Executive Board, Walter E. Leidner, John F. Robinson, Boston, and Mr. D. D. Lessenbery, Pittsburgh. They were unanimously elected, the Secretary casting the ballot.

The new President, Professor Atlee L. Percy of Boston University, College of Business Administration, has long been a member of the executive board of the Association and was formerly president of the New England Commercial Teachers' Association. He is director of the courses given Saturday mornings at the College of Business Administration and is an educator of wide experience who has always maintained his contact with the commercial teacher and his problems.

In Conclusion

It seems to be agreed on all hands that the 1931 meeting was one of the best, if not the very best, that the E. C. T. A. has ever held. It is the consensus of opinion that no convention of commercial teachers has ever raised so high a standard, both in the quality and importance of the papers and addresses, and in the eminence and ability of the speakers.

NATIONAL ASSOCIATION TEACHERS AND SUPERVISORS

(Continued from page 5)

and covered some very vital present day problems. The president's address was full of things which made his audience think. It was a forerunner of many interesting discussions and demonstrations. We are sorry we cannot discuss the program in detail at this time but we hope to present a few of the speeches in later issues.

A complete report of the meeting and a copy of the speeches will be published in the Yearbook, which is furnished free of charge to the members of the association. It will pay every teacher, or person interested in handwriting to become a member of the association and secure a copy of the Yearbook. Write to the secretary, Linda S. Weber, Board of Education, Gary, Ind., and join the association today.

The local committee under the direction of Irving R. Garbutt, assisted by A. M. Wonnell, planned many

LINDA S. WEBER,
Secretary 1931-33

treats in the way of sight seeing trips, visits to schools and furnished music which will long be remembered.

The Banquet

The banquet was a real feast of good things to eat and friendship. Many remarked that the singing by Mr. Dan Beddoe, that seventy-five year old charming singer with the golden voice, from the Cincinnati Conservatory of Music, was the finest they had ever heard.

At the banquet the E. W. Bloser Memorial was presented by Dr. E. G. Miller, Pittsburgh. The memorial represented some of the best work that Chas. W. Norder ever produced. It was a rare treat and is no doubt one of the finest pieces of work in existence today. It is a fitting tribute to a man who devoted his life to improving the handwriting of our country and who left in his modest way, such exquisite work for future generations to admire and study.

The Exhibit

No doubt the exhibit under the supervision of C. A. Barnett, Cleveland, was one of the finest that the association has ever held. The public school exhibit was indeed a fine one. There were specimens and projects showing the correlation of handwriting with other subjects displayed from schools from various sections of the country. These projects were neatly mounted and the work shows the importance placed on the teaching of handwriting today. It also shows the great amount of interest and practical effort which is being put into the handwriting classes today in contrast to the old time formal and oftentimes disinteresting penmanship drills. The samples of handwriting from little children in the lower grades were interesting in that they indicate that large writing for small children is becoming almost universal. The vicious

The N. A. P. T. S. would not be complete without J. H. Bachtenkircher of Lafayette, Ind., who was there with his customary smile and good stories.

small writing with its ill effects on children is fast disappearing from our schools. When one teacher asked about small writing in the first grade, another answered: "Poor children." Still another, who had been compelled to teach small writing sighed: "Poor teacher." So educators are finding large writing in the first grade not only scientific and interesting but easy and interesting for the children to learn and easy for the teacher to teach.

To anyone who asks whether penmanship is going forward or backward, we would suggest attending one of these supervisors meetings and examining these magnificent exhibits. Anyone would be convinced of the tremendous growth which has and is taking place.

The professional exhibit was unusual. Many prominent penmen were represented. Horace G. Healey, former editor of the Penmen's Art Journal, which was later consolidated with the Business Educator, had fourteen scrapbooks, covering specimens collected from 1850 to 1910. It would be impossible to recall all of the penmen who exhibited work. However, here are a few:

Chas. W. Norder, Pittsburgh; Willis A. Baird, Brooklyn; H. S. Blanchard, Los Angeles; Norman Tower, Denver; Rene Guillard, Evanston, Ill.; C. A. Romont, Boston; P. W. Costello, Scranton, Pa.; A. M. Grove, Chicago; H. W. Strickland, Philadelphia; E. A. Lupfer, P. Z. Bloser, Stephen Zillei, Adolph Sylla, Dwight Gadbery, John R. Cox, Clydia Richardson, W. Leroy Newark, Columbus, Ohio; S. E. Bartow, New York City; H. C. Rice, Boston; F. B. Courtney, Detroit; E. L. Brown, Rockland Me.; Ricketts Studio, Chicago, and others.

The Contest

First place in the penmanship con-

MAE PATTERSON UPRIGHT

test which was held by the Association was won by Mae Patterson Upright, Penmanship Supervisor in the Newark, N. J., public schools. Miss Patterson received her training in the Zanerian College of Penmanship.

Next Meeting and Officers

The next meeting will be in Rochester, N. Y., April 20, 21, 22, 1932. The officers are: Myrta L. Ely, Pres.; Irving R. Garbutt, First Vice-Pres.; Catharine P. Boyle, Second Vice-Pres.; Lillian Bushman, Third Vice-Pres.; A. M. Wonnell, Treas.; Linda S. Weber, Sec.

A Pioneer Penmanship Meeting in 1882

The fourth annual convention of the Business Educators and Penmen, which was one of the early penmanship conventions held in this country, met 49 years ago in the same hotel in which the N. A. P. T. S. met this year. Many attended that convention who made penmanship and commercial education history. Here are a few of those pioneers:

H. C., H. A. and Robt. C. Spencer, sons of Plat R. Spencer, author of Spencerian handwriting. Robert conducted the Spencerian Business College in Milwaukee.

Daniel T. Ames, New York, Editor of the Penmen's Art Journal.

S. S. Packard, N. Y., Packard Commercial College.

A. H. Hinman, Worcester, Mass.

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PLAYING THE GAME

— By —

CHARLES R. McCANN, Reading, Pa.

The other evening I witnessed a game of basketball between two teams of about the same physical greatness. The defeated team had won every game of the season and were the favorites to win. In all their other games they had gotten far ahead of their opponents but in this, the crucial game, floundered around, wilted and worst of all seemed to quit trying. They knew they were beaten and took their medicine.

Later in the evening I wandered into the dressing room of the defeated team and found the players all crying and wailing over their defeat. The world had ended so far as they were concerned. In other words, these boys had not been taught to take defeats with victories and smile in the face of adversity. That is just as important for all coaches to teach as the rudiments of the game.

I thought of how true this example was with the game we all play every day in life. These boys could not adapt themselves when it came to playing stronger teams. The same holds true when we run across problems in life that are different. This is when the real man in us shows to advantage.

Practice the fundamentals of any line of endeavor and success will smile upon those who follow the rules. Some say Lady Luck has much to do with it but it always seemed funny to me that this good old lady follows those who were prepared for her coming. Train and educate and the battles will be easier. Success comes sometimes in the last quarter of the game—even in the final seconds of play.

I am going to tell of a fellow who did not even make the team in the beginning of the season. It is typical of one who plugged all his life in order to achieve greatness.

He was not a pampered child. Being one of eight children, anyone knows that in this flock, everyone must get up and hustle. Well, this lad did, at the tender age of seven. They did not have the humane laws that we have today. There were no Child Labor Laws then. He was delicate and lame. His body was far too frail for his keen mind. He could not play ball or any of those strenuous games.

After ten years of work, he set out for the city as so many of the country boys have done. He started in a small machine shop and became an expert mechanic. In a few years he fell in love with a fine young lady and was married. Neither of the principals in the case had any idea of the responsibilities connected with marriage, so they just married. That same condition exists today. If the matter of money comes up, these young darlings just pass the buck to Dad and Mom.

The hours were long and everybody worked from dawn till dark and nobody thought anything about it. Today, the fewer hours one works the greater job he has. It will not be long before workmen will only work four or five hours a day. Then they will have plenty of time to spend their salary.

One day a fellow workman suggested that it would be a fine thing if someone would invent something to lessen their labors. This appealed to our friend and his fertile brain started to function.

"What if I should be the fellow to invent this machine?" he suggested to his wife that evening when he was telling her of it.

"You certainly could use the money to clothe, feed and support your wife and three hungry babies," replied the tired wife.

He watched his wife sew the ragged clothing of the children. There were patches upon patches. He tried to help her but she would have none of his assistance.

TO OUR YOUNG READERS

We would like to get your reactions and comments on these articles. Send us your ideas, they will help us to serve you better.—Editor.

"If you want to do something that will help me, why don't you invent a machine that will sew for me? You are a machinist."

"That is a fine idea. I never thought of that."

And so the idea of a sewing machine was first originated in the mind of a woman but a man will always get the credit as is usually the way.

"Why don't you try using two threads instead of one, maybe that will work better," suggested the wife.

In a flash the idea dawned upon him and a blessing to humanity was born that has spread over all the world.

Now, Elias Howe was so tickled to get into the game of basketball that he forgot his former training once that he was playing. He gave up his job and started to build sewing machines without thinking about the money for himself and children. That might have been all right for a fellow with lots of money but Elias was a poor man.

He knew how to build sewing machines but was woefully weak in salesmanship. There are plenty of men today who can make all manner of machines but very few can sell them. That is one of the evils in the country today. We know how to produce commodities but we have not learned yet how to consume them.

Here is a strange law of nature. What the mind does not know, it tends to oppose. It is a law of psychology and has run down through the ages to us and I am wondering whether or not it will continue to flow on down to eternity.

Howe was all enthusiasm and pep when he went out to sell his new invention. "I'll just go down to those tailors in Boston and every one will buy one because it will help them produce more suits." Here is where he fell down with the premise of his reasoning.

Just let a person start something new and see how far he gets with it. These tailors didn't want anybody telling them how to run their business. There are still some folks today who have that idea. They do not want the other fellow to succeed wherein they have failed. No sir, not by a long shot would they have that strange contraption in their shop. It would throw somebody out of work. It might do the work of two or three tailors and then what would these idle men do? There are enough idle men now and if this machine does more work, the country will be worse off than it is. We have relatives of those old tailors still living in this day and age. If you call them old fogies, they would tell you how they had succeeded all these years without the aid of the labor saving device. Yes, that was all right for your grandfather but this is a different age and those who do not advance are left behind in the bull rushes.

But, mind, you, Howe knew he was right but he could not get his ideas across so to speak in the language of the salesman. Soon his wife fell ill and before long the husband was taken to his bed. If it hadn't been for kindly neighbors—yes, there are a few good neighbors left—the whole family might have been wiped out. Perhaps, our fast mode of living has much to do with thinking too little of our neighbors. However, be that as it may, the Good Lord stepped in and saved the family as he always does in great emergencies. He had work for Elias to do and He saw to it that the servant was taken care of.

Later he went to England, hoping to sell his ideas to the sons of Johnny Bull but when a Yankee sells them anything, he must get up, and early. You see Johnny is afraid his Yankee cousin will put something over on him. To make a long story short, Elias had to hock his model in order to get money enough to get back to America. Shortly after he landed his wife died.

A man by the name of Bliss advanced him money with which to perfect his machine. In about a dozen years Howe became a millionaire. He received gold medals galore. This is usually the case. After a man becomes successful, everybody wants to climb right up on the band wagon and ride with the driver.

The sad part of the entire story is that the wife who labored so diligently, honored and unsung, during all the near starvation years, died just as fame and fortune dawned upon them.

The husband, too, could endure hunger, and all kinds of hardships, but could not withstand the attacks of fame and fortune. Shortly after he received the medal, he died.

Doesn't it seem strange that when a man's task on earth is done, the Good Lord takes him up to His bosom? Perhaps He has more important work in another world. Who knows?

NATIONAL ASSOCIATION TEACHERS AND SUPERVISORS

(Continued from page 17)

Dr. J. C. Bryant, Buffalo, N. Y., Bryant & Stratton Business College.
Hon. A. D. Wilt, Dayton, Ohio.
Chandler H. Pierce, Keokuk, Iowa.
E. Burnett, Baltimore, Md.
Hon. A. J. Rider, Trenton, N. J., Rider College.
G. W. Michael, Delaware, Ohio.
W. H. Saddler, Baltimore, Md.
L. L. Williams, Rochester, N. Y.
G. W. Brown, Jacksonville, Ill.
T. J. Risinger, Sharon, Pa.
R. M. Bartlett, Cincinnati, Ohio. Mr. Bartlett was credited with having established the first business college in the U. S.

C. T. Smith, Jacksonville, Fla., who is no doubt the same Mr. Smith now president of the Kansas City Business College, Kansas City, Mo.

C. E. Cady, New York; Hon. Ira Mayhew, Detroit; Richard Nelson, Cincinnati; H. H. Nelson, Columbus, Ohio; Thos. E. Hill, Chicago; W. H. Sprague, Clyde, Ohio; Hon. E. White, Poughkeepsie, N. Y.; A. L. Wyman, Omaha, Nebr.; H. W. Herron, Vermont, Ill.; H. C. Miller, Terre Haute, Ind.; W. N. Yerex, London, Ont.; E. W. Smith, Lexington, Ky.; W. L. Faddis, St. Paul, Minn.; W. T. Watson, Knoxville, Tenn.; C. Baylies, Dubuque, Iowa; J. M. Fraser, Wheeling, W. Va.; W. M. Carpenter, St. Louis; A. E. Nelson, Cincinnati; H. A. Stoddard, Rockford, Ill.; N. R. Luce, Union City, Pa.; Bertha A. Baron, Lowell, Mass.; Ella Nelson, Cincinnati; Mrs. A. H. Hinman, Worcester, Mass.; Mrs. A. D. Wilt, Dayton, Ohio; Mrs. J. M. Frasher, Wheeling, W. Va.; Mrs. Ino. Riggs, Cincinnati, W. S. Carver, Toulon, Ill.; Frank Goodman, Nashville, Tenn.; F. M. Choguill, Zanesville, Ohio; E. K. Bryan, Columbus, Ohio; E. J. Heeb, Kokomo, Ind.; S. P. Glunt, Union City, Ind.; E. R. Felton, Cleveland, Ohio; W. C. Isabell, Terre Haute, Ind.; A. W. Dudley, Mitchell, Ind.; C. T. Smith, Jacksonville, Ill.; S. R. Hopkins, New York.

Many of these men owned business colleges and were expert penmen.

Will the persons who attended the N. A. P. T. S. become as famous 50 years hence as this list of old time penmen and teachers? We hope so.

E. A. LUPFER.

CHAS. W. NORDER,
Pittsburgh, Pa., who engrossed the Bloser Memorial, displayed at the N. A. P. T. S.

T. W. EMBLEM,
The retiring Treasurer of the N. A. P. T. S.

BOOKS ON PENMANSHIP

A package of books on penmanship, published by C. W. Jones, Brockton, Mass., came to our desk the other day. The package contained the following books:

1—Lessons in Advanced Engraver's Script, 32 pages, paper cover, 3x8 in.
2—Lessons in Engraver's Script, 32 pages, paper cover, 4¼x9 in.
3—Ninety-five Lessons in Ornamental Penmanship, 32 pages, paper cover, 4¼x9 in.
4—Seventy-five Lessons in the American Method of Business Writing, 32 pages, paper cover, 4¼x9 in.
5—Alphabets for Practical and Ornamental Engrossing, 32 pages, paper cover, 4¼x9 in.
6—Artistic Gems in Ornamental Penmanship, 32 pages, paper cover, 7x9¾ in.

Mr. Jones is doing a real service in publishing these delightful and instructive books. Every penman and student of penmanship should own a set. They cover work in ornamental penmanship, engraver's script, a combination of ornamental and engraver's script, business writing and engrossing done by various masters.

NATIONAL COMMERCIAL TEACHERS' FEDERATION

The Executive Committee of the National Commercial Teachers' Federation met in Chicago, March 14, and made plans for the next convention. The convention will be held at the Stevens Hotel, Chicago, December 28, 29, 30.

The executive committee is planning on a very good program if we may judge from the skeleton outline which we received. They are also planning to have over a thousand members. Now is the time for those interested in Commercial Education to get behind the movement and make the 1931 convention a real success.

For information address the president, Irving R. Garbutt, Director of Commercial Education, Cincinnati, O., or the secretary, Bruce F. Gates, Gates College, Waterloo, Iowa.

A. B. BLACK

A. B. Black, who from 1909 to 1924 headed the penmanship department of the Bloomsburg State Teachers' College, Bloomsburg, Pa., died recently from indigestion and heart disease. He was 57 years of age and was known widely as an educator.

He had been in failing health for some years. About five years ago both of his legs were amputated. He showed remarkable grit in rallying from this misfortune and in learning to walk with artificial limbs. It is surprising that he could carry on his work and studies through this illness.

While teaching in the Normal School at Bloomsburg, Mr. Black influenced the penmanship of thousands of pupils. His enthusiasm in the class room was unlimited and many of his pupils were stimulated sufficiently to take up penmanship in one phase or another as a life work.

His penmanship training was received in Columbus, Ohio. He was author of several books and was recognized as an authority on Shakespeare. He was a member of the Methodist Church.

Mr. Black, C. P. Zaner, L. M. Kelchner and A. E. Cole, all well known penmen, came from Fishing Creek Valley, running north from Bloomsburg, Pa.

EARLE WINTHROP ROWE

His many friends will be grieved to learn of the death of Earle Winthrop Rowe, who passed away suddenly April 23 of double pneumonia, at Beckley, W. Va.

Mr. Rowe was a member of the sales force of the Walton Publishing Company of Chicago. Many of us who knew him well saw him in the best of health just a few weeks ago at the E. C. T. A. Convention in Boston. It was from Boston that he began his last road trip which terminated so suddenly in the hospital at Beckley, West Virginia.

Mr. Rowe was the youngest son of the late Dr. H. M. Rowe, of the H. M. Rowe Publishing Company, Baltimore.

Funeral services were held Monday afternoon, April 27, at the Gensemer funeral parlors, East Lincoln Highway, Coatesville, Pa. Burial at Fairview Cemetery.

Mr. Rowe is survived by his wife, Mary Rowe, and daughter, Mary Earle Rowe; also a brother, of Baltimore, Maryland.

GEO. A. RACE,
Bay City, Mich., one of the familiar faces at the N. A. P. T. S.

WORLD FEDERATION OF EDUCATION ASSOCIATIONS

Denver will be the scene of the fourth biennial convention of the World Federation of Education Associations, July 27 to August 2.

Present indications point to an attendance that will run well into the thousands. The homeward trek of teachers attending the N. E. A. convention at Los Angeles will be interrupted at Denver by this second great convention of the summer.

"We are bringing five hundred Georgia teachers to the Los Angeles convention," said Dr. Willis A. Sutton, president of the N. E. A., at the Detroit meeting. "And all five hundred are coming home by way of Denver and the World Federation."

The World Federation of Education Associations came into existence in San Francisco in 1923 at the time of the summer convention of the N. E. A. at Oakland. Hearing rumors of the plan to effect world concord through education, thousands of N. E. A. delegates concluded their deliberations at Oakland and ferried across the bay to learn just what was going on in San Francisco. And foreign educators who had rather skeptically answered the American invitation to join in making preliminary plans for the association were heard to comment, "This **is** an international conference after all."

Out of this beginning grew the first biennial convention at Edinburgh in 1925. Three thousand educators were in attendance. From Edinburgh to Toronto in 1927 where eight thousand convention guests registered; from Toronto to Geneva in 1929, where three thousand delegates representing fifty-three nations joined in the deliberations; from Geneva to Denver in 1931, where an attendance between five and ten thousand is expected—this in brief tells the story of the World Federation so far as conventions and numbers present can tell a story.

Objectives

The organization of the association into international committees reveals, however, an amazing story of effort in attaining the following objectives: **"Friendship, justice, and good will among the nations of the World"; "Tolerance of the rights of all nations"; "Appreciation of the value of inherited gifts of nations and races."**

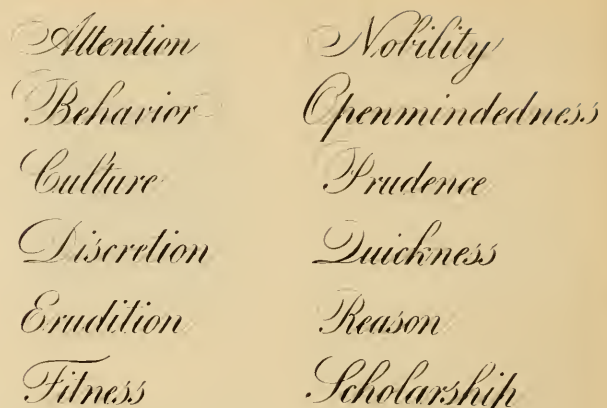
Toward these ends committees are at work throughout the world at all levels of public and private school organizations. This committee work was organized on the plan of Dr. David Starr Jordan, who, at the 1925 convention, was awarded the Herman prize of $25,000 for the best plan "calculated to produce world understanding and cooperation through understanding."

Departmental Organizations

The association includes the following departmental organizations: the Parent-Teacher Association, health education, educational crafts, preparation of teachers, international aspects of library service, education and the press, rural life and rural education, pre-school and kindergarten, elementary education, secondary education, the international aspect of colleges and universities.

An exhibit of the work of school children of the various nations represented will be held in conjunction with the convention.

Dr. Augustus O. Thomas, Augusta, Me., is president of the World Federation of Education Associations, and Dr. Charles H. Williams, University of Missouri, Columbia, Mo., is secretary. The committee chairmen includes the names of educators known throughout the world.



From A to Z in Engrosser's Script by J. D. Todd of Salt Lake City, Utah.

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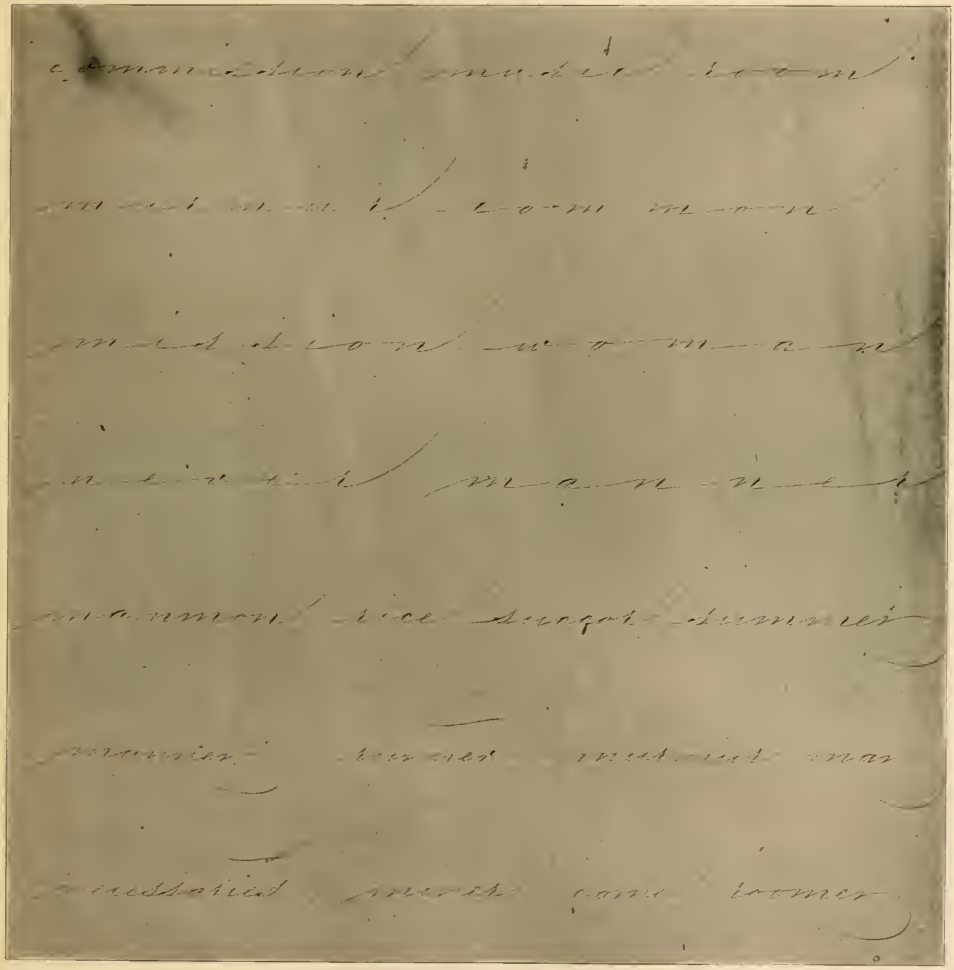
ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

These words give you a review of the letters presented last month. If you have trouble with any one letter, go back to last month's lesson and review that particular letter. Study your work and compare it with your copy. See if your writing is as legible and as free as the copy.
Send your work to us for criticisms and suggestions.



To Give Work in Methods

OLIVE A. MELLON

Olive A. Mellon, Supervisor of Handwriting in the Public Schools of Atlantic City, N. J., will give the Zanerian Summer School students the advantage of her wide experiences as a supervisor and teacher of handwriting.

Miss Mellon has taught in the grades, has supervised handwriting in a number of towns and cities and has lectured in summer schools before large classes. Early as a public school teacher, Miss Mellon saw the possibilities in handwriting and began training for that work. She attended the Zanerian at six different times and by intelligent application acquired a high degree of skill in handling the pen and became an expert teacher.

Her experience as a public school teacher, supervisor and summer school instructor places Miss Mellon in the front ranks as a lecturer on handwriting methods.

Miss Mellon is a woman of pleasing personality, is painstaking and thorough in her instructions, and is sympathetic and patient. We are fortunate in securing her services for the summer. You will find her a capable teacher and warm friend.

Regular Instructors

E. A. Lupfer and P. Z. Bloser will give instruction as usual in all branches of penmanship, lettering and engrossing.

Send for Summer School Catalog

ZANERIAN COLLEGE OF PENMANSHIP

612 N. Park Street **COLUMBUS, OHIO**

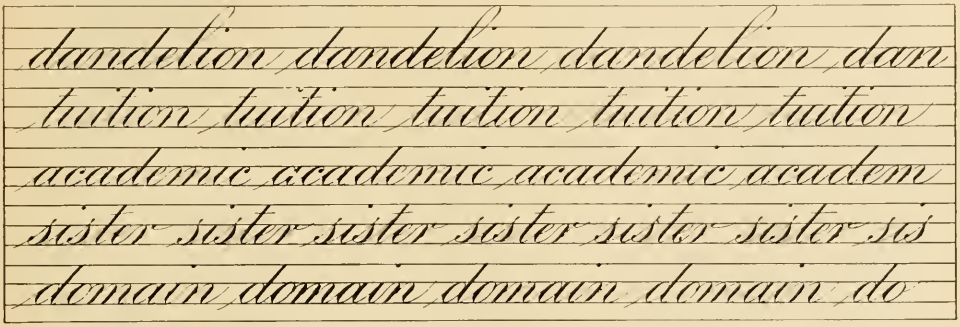
Lessons in Engrosser's Script

By courtesy of C. W. Jones, Brockton, Mass.

LESSON No. 9

Here we have more words to review. This is one of the nicest pages that has been presented to you. Study the regularity of slant and other conditions which make for uniformity and a beautiful page. Be sure to start your shades high and bring them all down uniformly to the base-line. In other words, hit the head and base-line hard each time avoiding irregularity of line and shade. A letter may touch the head and base-line and still look short if you have wedge shaped shades.

The more study you do the better results you will get from your practice.



Winners of the Lima Penmanship Contest

(See pages 10 and 11)

JUANITA THOMAS,
Jefferson School, was winner of the Lima, Ohio handwriting contest for the 4th grade pupils.

JOAN WEAVER,
Horace Mann School, was winner of the Lima, Ohio handwriting contest for the 5th grade pupils.

HELEN HOLMES,
Horace Mann School, was winner of the Lima, Ohio handwriting contest for the 6th grade pupils.

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143 East State Street Trenton, New Jersey

Handwriting Exhibit at the N. E. A.

Visitors at the N. E. A. were given a rare treat in the handwriting exhibit. The handwriting was excellent and the various ways in which it was correlated with other subjects was intensely interesting.

The following are some of the cities exhibiting handwriting specimens correlated with other school subjects:

Atlantic City, N. J.	Windham, Ohio
Altoona, Pa.	De Kalb, Ill.
New Albany, Ind.	Bowling Green, Ky.
Bay City, Mich.	Fresno, Calif.
E. Straudsburg, Pa.	E. Cleveland, Ohio
Scranton, Pa.	Elyria, Ohio
Middletown, Pa.	Fremont, Ohio
Atlanta, Ga.	Memphis, Tenn.
Los Angeles, Calif.	Ft. Wayne, Ind.
Great Falls, Mont.	Covington, Ky.
Indianapolis, Ind.	Trenton, N. J.
Schenectady, N. Y.	Beverly, Mass.
Monongahela, Pa.	McKeesport, Pa.
Lafayette, Ind.	Clarksburg, W. Va.
Elmira, New York	Painesville, Ohio
Latrobe, Pa.	Alhambra, Calif.
Baltimore, Md.	Douglas, Ariz.
Findlay, Ohio	Covington, Ky.
Milwaukee, Wis.	Champaign, Ill.

Among the specimens exhibited were many helpful and interesting projects. They were interesting both to the people who viewed them, and to the students who participated in making them.

We shall try to give our readers an idea of one of these projects. It was sent in by Mrs. Elizabeth Landon, Supervisor of Writing, Binghamton, N. Y.

Progress of Aviation

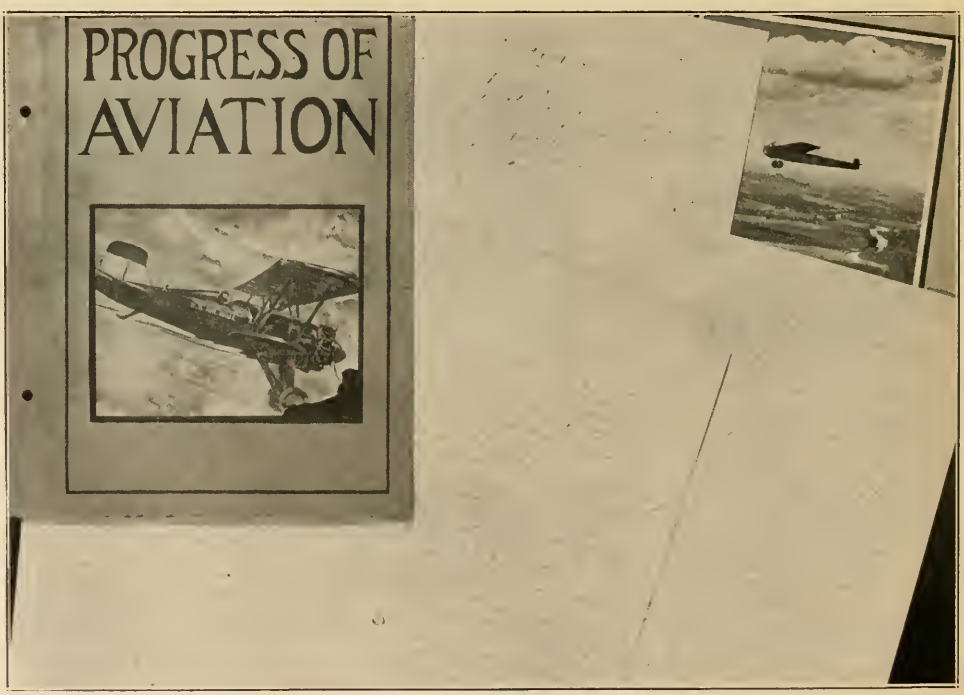
This is the title of the project which contains some of the finest penmanship we have ever seen by eighth grade pupils. The book is bound in stiff boards with a beautiful cord. On the front of the book is a beautifully colored airplane and the title which has been hand lettered. The title page is also neatly lettered containing the name of the book, the grade and school which was the Eighth Grade History Class of the George Washington School.

The book contains an index in beautiful light line lettering. It shows the pictures of the Wright Brothers and one of their first machines. Throughout the book are historical descriptions of various flights written by different students. Some of the titles are as follows:

The First Human Birds
Across the English Channel
Albany to New York
The NC-4 Crosses the Atlantic
The R-34 British Dirigible
Transcontinental Non-Stop Flight
The Norge Crosses the North Pole
Commander Francisco di Pinedo's Flight
Chamberlin and Levine
Flight of the America
Wilkins Expedition
Flight of the Lone Eagle
Amelia Earhart
Graf Zeppelin
Byrd's Antarctic Expedition

Photographs have been clipped out of magazines showing the different flights and planes.

The pupils and teachers in this school have taken much pride in preparing this project containing a history of aviation. The pupils have taken unusual pains with the composition of the text material and the penmanship is very skillfully done. All in all this is one of the finest projects we have ever seen and we hope it will supply suggestions for other penmanship teachers.



To Honorable
William Randolph Hearst

At a Special Meeting of the **City Council of the City of Chicago** held September 22, 1930, the following resolution presented by Alderman Oscar F. Nelson was unanimously adopted:

Whereas, William Randolph Hearst, long recognized as one of the foremost Americans of our time, has returned to this country from a trip to Europe where he received in all but one country he visited signal honors due him because of his high position; and

Whereas, Because of his devotion to American principles and his service to this nation two years ago in publishing for the protection of his country a secret document revealing Anglo-French naval relations, the French government recently requested him to leave France; and

Whereas, The people of England, Germany and other countries manifested their disapproval of said action on the part of the French government and praised Mr. Hearst for the principles that he stood for—freedom of the press, devotion to the cause of his country and the enlightenment of the people on matters affecting their foreign relations; and

Whereas, The citizens of New York and Boston, by public receptions and official resolutions have demonstrated their enthusiastic approval of Mr. Hearst in his position regarding foreign entangling alliances and secret diplomatic treaties, pacts and agreements and have evidenced in unmistakable terms their resentment of the act of the French government in expelling this distinguished American for the sole reason that he told the people of his country the truth about international matters vitally affecting them; and

Whereas, Mr. Hearst, because of his devotion to American principles and his ever ready promptness and willingness, through his vast newspaper and magazine publications, to enlighten and warn the people in periods of national crises has endeared himself to the American people; and

Whereas, The Chicago City Council, representing the people of Chicago, desires to recognize the outstanding services of this great citizen and to demonstrate again their opposition to foreign entangling alliances and secret foreign pacts and to give renewed support to the cause of a free press published in the sole interest of America and Americans; now, therefore, be it

Resolved, That the Chicago City Council, in behalf of the People of Chicago, hereby extend an **Invitation to William Randolph Hearst** to be the **Official Guest of the City of Chicago**; and be it further

Resolved, That His Honor, Mayor William Hale Thompson, be requested, empowered and authorized to transmit such invitation and to name a representative committee to receive and entertain Mr. Hearst upon such day as the committee may set for such entertainment and reception.

Witness the hands of the Mayor and the City Clerk of said City of Chicago, and the Corporate Seal thereof, this twenty-second day of September, A.D. 1930.

CITY OF CHICAGO INCORPORATED 1837

Patrick Sheridan Smith
City Clerk

From the Harris Studio, Chicago, Ill.

This is a specimen of my plain writing at this time, April 16, 1931

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z.

1 2 3 4 5 6 7 8 9 0

William Pugh.

William Pugh is a commercial teacher in Central High School, Columbus, Ohio.

The Members of the
United States Customs Inspectors
of the Port of Boston record
with great sorrow the death of their
friend and brother

William J. Sleep

who was called to a higher award
January 4, 1930

He will live in our memories as a brother
who used his life on earth to make the lot of his
associates better and happier. He was a lead
er, then here and there, and we feel that his efforts
were not in vain, but that much good has been
and will be obtained by using the principles
that he always advocated. Therefore

be it **Resolved** that

We extend to his bereaved family our heart-
felt sympathy and that this Appreciation be
spread upon our records and a copy suitably
engrossed be presented to the family

Committee

Michael M. Burke James Buchanan

H. C. Rice, Boston, Mass.

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If so, you can write better with it than you can right-handed. Let me show you how to bold your pen and paper, and how to practice.

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"When people tell me secrets
I'm often moved to ask
Since they themselves can't keep them
Why give to me that task."

F. B. Courtney, Detroit, Mich.

The tenth of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

(See cover page)

When John D. Wilhams flourished a bounding stag it created quite a sensation in the penmanship world, but few appreciate or understand this class of penwork nowadays. It is simply called old fashioned, out of date and useless, and he who still persists to flourish in these enlightened times is made to feel guilty of a misdemeanor unbecoming to a business man or an artist. Well, what's in the blood is usually manifested in our tastes and conduct. When we feel the flourishing fever coming on, we take a new pen, see that the ink is flowing freely, lock the doors and sail in, knowing full well that the fever must have its run.

As you will see in the pages of this magazine, there are still a few "lunatics" at large outside the sanitarium walls, and long may they continue to demonstrate that grace, harmony, and color are embodied in skillful, offhand pen flourishing.

Students who do not care to attempt offhand work may devote their time to the lines of lettering, which show quite a variety of styles, including script. The first lines, "The Business Educator", must be carefully penciled with special attention to the style and character of the letters, size and spacing. Outline B and E and finish in stipple, giving tone values critical attention. This line must be centered and the two lines at the bottom as well. Rule up edges of letters, using a T square and drawing board, and a ruling pen. The balance of the lettering was made free-hand with a No. 2½ broad pen.

The flourished part of the design is more difficult than it appears, and bear in mind that every stroke has a meaning and importance in the general effect of the whole. The action and color values of this design are the result of much careful thought and study.

If fear takes possession of you, the result will be a picture of your feelings, and on the other hand, if you proceed with confidence and assurance, your strokes will be properly placed for the desired effect. Use free flowing ink and a flexible pen in a straight holder. Ornament the lines with taste and care. This part of the work can be greatly overdone. Ornamentation of a line should enhance its effect, not mar it. Send us some of your work for criticism.

Bliss College, Columbus, Ohio, is putting out an attractive 80 page catalog showing school room scenes, pupils, faculty, basketball teams and other interesting views.

Bliss College has been known for years as one of the large commercial schools in Ohio. The school is charted by the state of Ohio to issue degrees.

A B C BOOK JUST FROM PRESS
Contains hundreds of dollars worth of my 50 years work, and "Gems" from others worth more than the price, 50c.
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R. R. 4, Box 141 Indianapolis, Ind.

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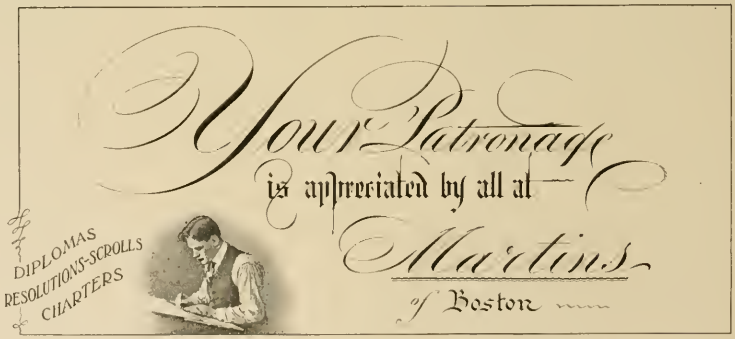
Box 909, San Juan, Porto Rico

A WORTH WHILE SMILE

Officers of the high Sixth grade of Peeples Street School, Atlanta, Ga., are shown checking up on the large number of writing certificates which have been awarded to members of the class for excellence in penmanship. Thirty-one have received certificates, and the others expect them before June. Miss Stella Murray is the teacher of the class. The pupils are, left to right, Alice Hooper, William Henry Galloway, and Sara Joyce Richardson. Photo by George Cornett, of the Constitution, Atlanta, Ga.



The first of a series of letterheads from the F. W. Martin Company, Boston, Mass.

For man also knoweth not his time: as the fishes that are taken in an evil net, and as the birds that are caught in the snare; so are the sons of men snared in an evil time, when it falleth suddenly upon them.

W. M. Ayers
1931

W. M. Ayers, who penned the above, is a teacher in the Lockyear Business College, Evansville, Ind. The script is worth studying. Notice the dash and bold effect which he secures.

A bird flourish made some years ago by the late R. S. Collins, who at one time was connected with the Peirce School, but who prior to his death was a traveler. He has flourished birds on each of the high seas, a thing probably no other penman has done. From the collection of M. J. Ryan.

TOWER'S PENHOLDER COLLECTION

Mr. F. L. Tower of Hammonton, N. J., believes in preparedness when it comes to penholder equipment. The accompanying photo shows some of his holders which are kept carefully and conveniently arranged in a cabinet ready for use.

Collecting penholders which have been used by penmen is a hobby with Mr. Towner, who believes in having a holder for each kind of work and pen. When he becomes tired of one holder he has a wide variety of shapes and sizes from which to select.

This collection should be interesting and shows some of the specially shaped and designed holders made by penmen.

A holder should fit your hand and be properly balanced. Use the holder you like best. **A good mixture of ink and brains with a well balanced holder will produce good writing.**

KEY TO MR. TOWER'S HOLDERS

(The lettering on the photograph was done by Frank H. Rickett, Philadelphia)

Group 1.—Zanerian Penholders.

No. 1 used by C. P. Zaner. It was delicately trimmed at the end by Mr. Tower for writing roundhand, policy engrossing. No. 2, E. W. Bloser. Nos. 3, 4, E. A. Lupfer. Nos. 5, 6 were trimmed small for special writing by Mr. Tower, and are used chiefly for fine card writing, and particularly for writing extremely compact, small script. No. 7, all-round writing. No. 8, a very rare, old design; excellent for all-round writing purposes.

Clips in **Group 1** carry pens as follows:

Nos. 1, 2, 3, Zanerian Fine Writer; No. 4, Gillott 303; No. 5, Gillott 290; No. 6, Gillott 659 Crow Quill; No. 7, Zanerian Fine Writer; No. 8, Zanerian Ideal.

(It should be observed that this outfit is so arranged in cabinet form, that any penholder carrying the pen named can be lifted for immediate use).

Group 2.—Kelchner Penholders.

"A" was made by A. Magnusson, about 30 years ago, after a model made by L. M. Kelchner. The wood used was sent to Mr. Kelchner from the Philippine Islands by a former student. "B" was made by Mr. Kelchner, about 20 years ago. The wood used in the holder was taken from his father's grist and flour mill which was built in 1822. Mr. Kelchner ran the mill also for a number of years. This is where he fostered and started his penmanship work. The tools used in making this penholder were a pocket knife, glass, sandpaper and saw. "C" was made by Mr. Kelchner in 1930, and the stem is made out of wood taken from the old mill. "D" was made by Mr. Durgon of San Francisco, about 33 years ago. "G" was made by Mr. Kelchner and finished in 1930, in his 68th year. The holder was made by hand entirely and out of various kinds of wood, mostly taken from the old red mill. "H" the small black oblique, is one of the first models made by one of the famous Spencers, authors of the Old Spencerian system. Mr. Kelchner received this penholder as a prize given by G. W. Michael of the National Pen Art Hall, Oberlin, Ohio, Feb., 1884.

This Spencerian penholder and five other holders were given as prizes. Mr. Michael selected six advanced students of his pen art class, and each student was to take charge of the penmanship class for a period of ten minutes; the student who did the best teaching and kept up the best interest was to receive the half-dozen penholders. The decision was made by ballot by the class in favor of Mr. Kelchner.

"I" was received by Mr. Kelchner from the late E. F. Richardson, about fifteen years ago. The holder was made by Mr. Richardson out of wood taken from a cedar log from the place of birth of Abraham Lincoln.

Clips in Group 2 carry pens as follows:

Nos. 1 and 2, Zanerian Fine Writer; No. 3, Gillott 303; Nos. 4 and 5, Gillott Principality; No. 6, Spencerian No. 1; No. 7, Zanerian Fine Writer.

Group 3.—Natural Grip Penholders.

"E," Sam I. Koide; "F," M. L. Blanton; Nos. 9, 10, 11, 12, designed for roundhand writing.

Clips in Group 3, carry pens as follows:

No. 1, Gillott Principality; Nos. 2 and 3, Zanerian Fine Writer; No. 4, Gillott 303; No. 5, Gillott 170; No. 6, Gillott 659 Crow Quill.

Group 4.—Magnusson Penholders.

Clips in Group 4 carry pens as follows:

No. 1, Mills' Perfection; Nos. 2 and 3, Zanerian Fine Writer; No. 4, Gillott Principality.

Group 5.—Richardson Penholders.

Nos. 13 and 14, made by E. F. Richardson from red cedar that came off the old Lincoln homestead. No. 15 was made also by Mr. Richardson, from an apple tree that Abraham Lincoln's father planted over 100 years ago. No. 16 was made from red cedar taken off the Lincoln homestead.

Clips in Group 5 carry pens as follows:

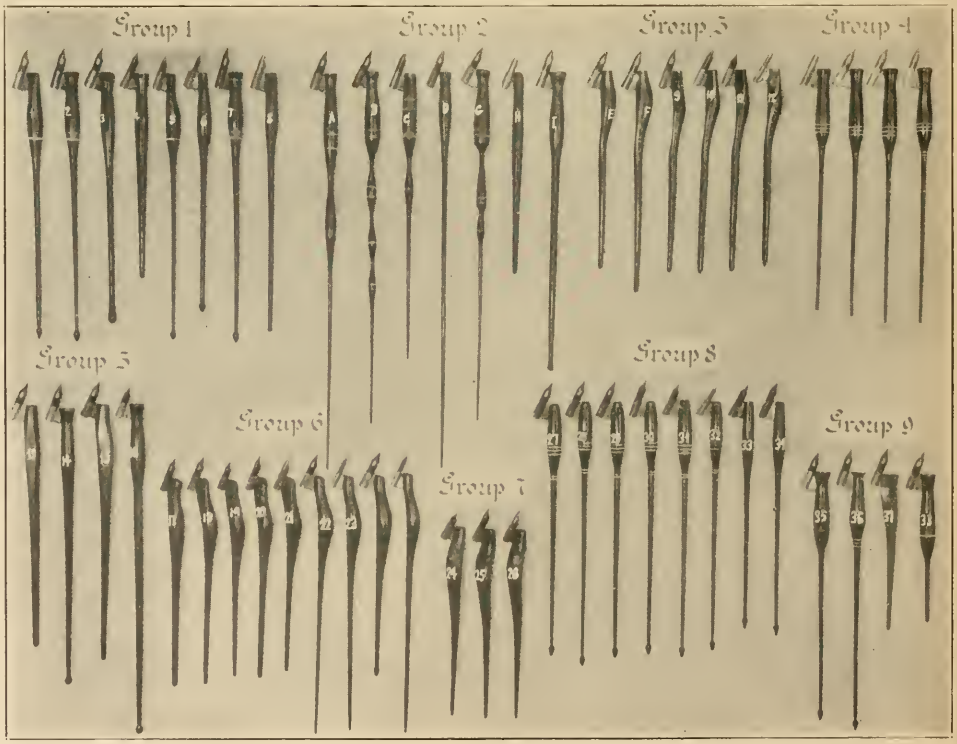
Nos. 1, 2, and 3, Zanerian Fine Writer; No. 4, Gillott 170.

Group 6.—Strahm Penholders.

First five, old models, roundhand. Last four, latest models, all-round writing.

Clips in Group 6 carry pens as follows:

Nos. 1 and 2, Gillott Principality; No. 3, Gillott 170; No. 4, Gillott 303; No. 5, Gillott



604 E. F.; No. 6, Gillott Principality; No. 7, Gillott 659, Crow Quill; No. 8, Zanerian Fine Writer; No. 9, Gillott 659 Crow Quill.

Group 7.—Skeels Penholders.

No. 24, Gillott 170 pens; No. 25, Gillott 303; No. 26, Gillott 604 E. F.

Group 8.—Master Penholders.

Nos. 27 to 34, both inclusive.

Clips in Group 8 carry pens as follows:

Nos. 1 and 2, Zanerian Fine Writer; No. 3, Gillott Principality; No. 4, Gillott 303; No. 5, Gillott 170; No. 6, Gillott 659 Crow Quill; No. 7, Gillott 170; No. 8, Gillott 303.

Group 9.—Miscellaneous Penholders.

No. 35, F. W. Tamblyn; No. 36, A. P. Meub; No. 37, R. R. Reed; No. 38, R. C. King.

Clips in Group 9 carry pens as follows:

No. 35, Tamblyn's Professional; No. 36, Meub's Professional; Nos. 37 and 38, Zanerian Fine Writer.

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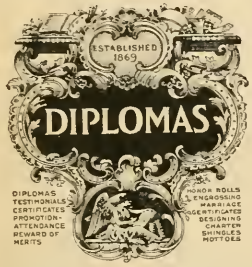

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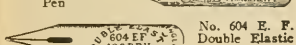
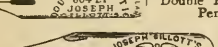
No. 1 Principality Pen



No. 604 E. F. Double Elastic Pen



No. 601 E. F. Magnum Quill Pen

Gillott's Pens stand in the front rank as regards Temper, Elasticity and Durability

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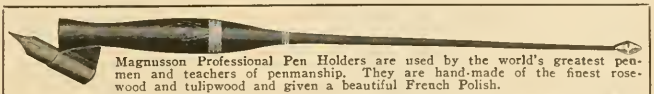

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BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Business Adrift—by Wallace Brett Donham, with an introduction by Alfred North Whitehead. Published by McGraw-Hill Book Company, Inc., New York City, N. Y. Cloth cover, 165 pages.

The recurrence of depressions and unemployment emergencies of anything like the serious nature of our current problem must be prevented if capitalistic civilization is to endure. Rational plans are necessary to accomplish this result. The first part of this volume is an effort to point out the essential basis in foresight upon which such rationalization of the future must depend and to develop a logical method of approaching complex domestic and world-wide social problems so that they come within some degree of rational control. The objective is to analyze business in relation to such problems of the future.

The second part of the volume may be read independently. It is an effort to apply concretely to conditions faced by this business generation the principles so developed and to make a tentative draft of a major plan for American business. In such a task mistakes in judgment by any one individual and errors and omissions are inevitable. The significance of the effort may be found in the importance of the problems rather than in specific solutions.

"Business Adrift" is a development and enlargement of an address given by the author at the first annual meeting of the Two Hundred Fifty Associates of the Harvard Business School, and outlines my thinking and conclusions on the conditions toward which business and society have long been drifting.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912

Of The Business Educator, published monthly except July and August, at Columbus, Ohio for April 1, 1931.

Ctate of Ohio, County of Franklin, ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared Parker Zaner Bloser, who, having been duly sworn according to law, deposes and says that he is the business manager of The Business Educator and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Zaner-Bloser Company, 612 North Park St., Columbus, Ohio; editor, E. A. Lupfer, 612 North Park St., Columbus, Ohio; business manager, Parker Zaner Bloser, 612 North Park St., Columbus, Ohio.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

P. Z. BLOSER.
(Signature of business manager)

Sworn to and subscribed before me this 19th day of March, 1931.

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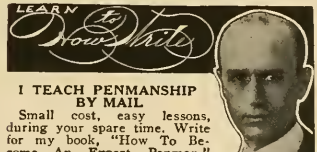

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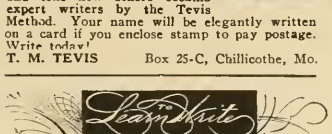

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Vol. 36 JUNE, 1931 No. 10

THE BUSINESS EDUCATOR

A JOURNAL OF COMMERCIAL EDUCATION PENMANSHIP AND ART ENGROSSING

BC

ZANER-BLOSER CO. COLUMBUS, OHIO.

Published monthly except July and August at 612 N. Park St., Columbus, O., by The Zaner-Bloser Company. Entered as second-class matter September 5, 1923, at the post office at Columbus, O., under Act of March 3, 1879. Subscription $1.25 a year

A Comparison of Two Light-Line Systems of Shorthand---III

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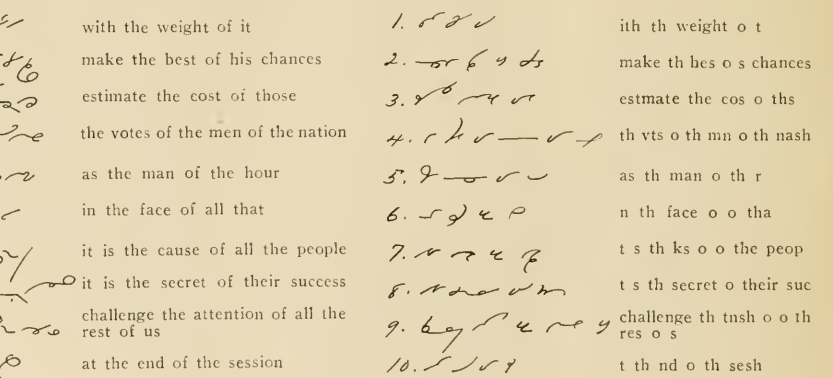

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THE
Business Educator

John R. Cox.

VOLUME XXXVI COLUMBUS, OHIO, JUNE, 1931 No. 10

The Greatest Art in the World

REPORT OF SPEECH BY DR. JOHN C. ALMACK
Professor of Education, Stanford University, California.
(Given at the Western Penmanship Association.)

The story I remember most vividly from Grammar School is to be found in the old Franklin Reader. I wish to tell it to illustrate a point.

The story goes on to tell about a missionary who went to the South Sea Islands and his first task was that of providing some buildings. He elected to put up these buildings some distance from his home with native workmen whom he supervised. He found after he had reached his place of work, that, like our modern plumber, he had forgotten some of his tools. He must send for the tools because he did not want to quit work. He picked up a clear piece of wood, a chip, and wrote a message to his wife and then called one of the natives and told him to take the chip to his wife. The native refused at first, thinking that the missionary lady would be insulted upon being presented with a chip. However, he took it and she gave him the tools and he returned to the place of work. The native talked a great deal about the talking chip. Such a marvel did he regard it that he put a string through the chip and wore it around his neck.

This seems to illustrate important points in connection with education today. Alphabet writing marks another step in human progress. It marks one more step from savagery to civilization. It is of fairly recent date. One need only go back 8000 years until we find that day when alphabet writing made its beginning. It appeared probably first among those seafaring people whom we call the Phoenicians. In the course of time their great cities, Tyre and Sidon, declined. There is some foundation for the belief that they went down around the Red Sea and Africa. It was these people who formulated our first writing, formed the alphabet of 42 letters and after the decline of Phoenicia it was passed on to the Greeks, who modified the alphabet.

When the Romans conquered Greece it was passed on to the Romans and during the fourth, fifth and sixth centuries and all centuries down to the thirteenth, when the Renaissance made its appearance, you find more development in the art of writing. It was during this stage that manuscript writing made its appearance. Manuscript writing was used in copying and all through those centuries was used particularly among the trade people, common people and among the notaries—a running hand, a cursive hand, as it was called, which was very legible and plain and served a great purpose. We find during this period, probably about the tenth or eleventh century, that the people who lived in the famous Emerald Isle made a great contribution to the art, which may have been through necessity, becuase there was a shortage of writing material, and since they had the herbs, and material was scarce, they developed a hand which was particularly plain and easily read, and abouth the tenth century the Irish gave perfection to the hand, known as the Roman hand.

Dr. John C. Almack, Professor of Education, Stanford University.

Of course, during this period there also appeared among the Barbarians of the north a definite style of writing. It was a running line, but remarkable for its sharp points, like Gothic spires and windows, which originated among these people. This Gothic style of handwriting had its place in the world, but finally the rapid, legible, simple, cursive hand of the Romans came to be preferred and during the Renaissance, when there was great interest in Roman literature and Greek manuscripts they revived this wonderful type of writing. The second thing that is important is the fact that during all these ages handwriting has served a number of important life purposes and it does not seem to me, regardless of how we may improve our mechanical inventions, that there will ever be a time when penmanship will not be needed. There will never come a time when penmanship will not be needed to carry on the work of life.

Probably the beginning of handwriting was to show signs of ownership. As I went around this building today—it was a wonderful tribute to be asked to speak at this convention. I certainly appreciate the courtesy of the principal and teachers in this building. As I saw the wonderful work that is to be seen displayed, I noticed particularly that you are putting to use the original use of handwriting—the sign of ownership. It appeared on all kinds of property in those days. It appeared upon canoes, arrows, tents and our California Indians bound their land with writing signs and marked the trees as boundary lines.

In the course of time not only was it desirable that a person could use writing to indicate ownership, but it could be used to indicate transfer of property, transfer of authority and legal documents of all kinds, deeds, letters, charts were written.

(See page 16)

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The BUSINESS EDUCATOR is the best medium through which to reach business college proprietors and managers, commercial teachers and students, and lovers of penmanship. Copy must reach our office by the 10th of the month for the issue of the following month.

Practical Handwriting

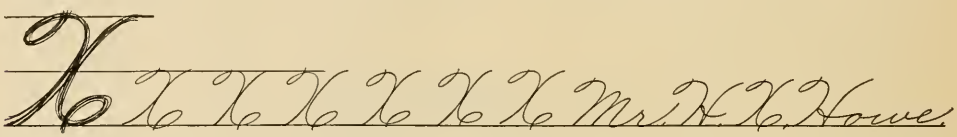
By the late C. P. ZANER

Watch position to maintain health.

Watch lower turns; all should be the same. See that each letter rests on the blue line. Keep the down strokes quite straight. Do not forget to notice spacing between letters. Compare width of **a, n,** and **h.** They should be the same. Note the thought of the sentence.

Keep loops full and upper turn of second part of **h** as rounding as the last turn. Eyes should be kept a good distance from paper. Remember that patience and perseverance are necessary to learn to write well. Use enough arm to make your writing graceful in form and easy in action, and therefore enduring.

The retraced ovals should be made the same in slant but opposite in direction. See to it that you curve the up and down strokes equally. Practice a line of them two spaces high. In the second form given start with a small retrace oval and end on the base line with a straight line. Start the second part leftward like **H** and retrace the oval as in the beginning. Count: 1, 2, 3, 4, 5, finish; start, 1, 2, 3, 4, 5, etc. Ease and uniformity of movement are desired.

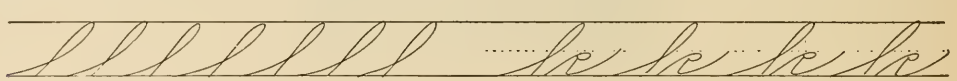


Both parts of **X** begin precisely the same as **H.** The first downward stroke is curved a trifle more in **H,** but the second part should be curved at the top the same as **H,** but it does not begin quite so far to the right of the first part of the letter. Count: 1, 2, 3, 4; 1, 2, 3, 4, etc. It is therefore made with the same count, and in the same time as the **H.**

The first part of the letter is made with a reverse, semi-rolling oval movement, while the second part is made with the direct semi-rolling, oval movement. You should therefore be equally proficient in making the direct and indirect ovals. The capitals in the name all start with the oval. See how gracefully you can write them.

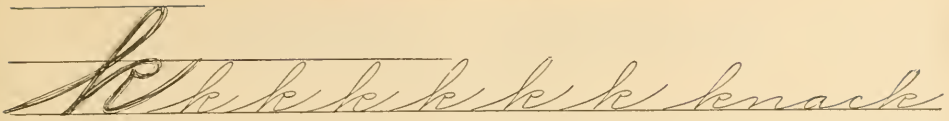
Xerxes, a warrior, not a penman.

Endeavor to encourage a free, flowing handwriting. Use enough arm action to make the writing strong, graceful, and easy. A little finger action is admissible in extended small letters, such as **t, l, j,** etc. In the sentence there is need of a free, graceful movement to secure uniformity in size of minimum letters. This is the day when the pen is mightier than the sword; therefore master it. Finger movement in capitals is inclined to flatten the ovals and thus rob them of gracefulness in appearance and ease in execution.



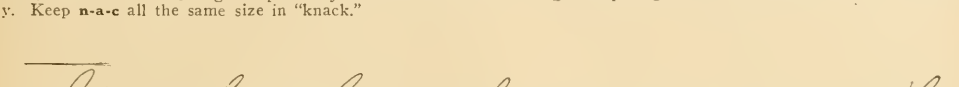
Sit healthfully, and see that your paper is turned at the right angle—the same as shown on the cover of or in your book. Curve the up strokes considerably and make the down strokes straight. Keep the forms rounding at the top and the loop fairly full. Count: 1, 2; 1, 2, at the rate of eighty a minute. For the second form count: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5, etc., 1, 2, being for the loop and 3, 4, 5, for the **k** part of the letter. Keep the **k** part about half the height of the stem, and keep the down stroke the same in slant as the down stroke in the loop. Keep the top of the second part round. Use the fingers but little. Be sure to use enough arm movement to make the work easy and graceful.

Sit healthfully. Watch angle of paper. Notice position of pen and paper.

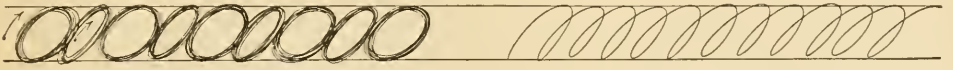


Begin and end the **k** the same as **h**. The second part is a trifle taller than the **h**, and not quite as wide. Nearly close the top of the second part, and keep the last down stroke parallel to the main line. Study critically the formation of the top of the second part, and you will see it resembles capital **R** with a small top instead of a large one. From the base of this top part it should finish the same as **i**.

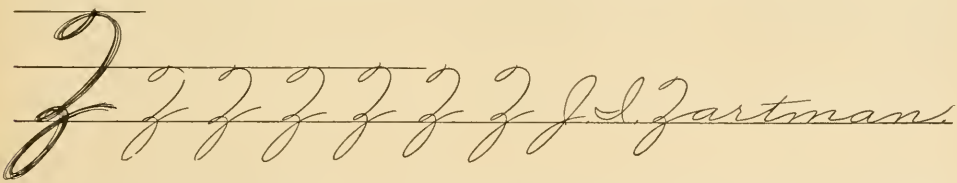
Use the same free, push-and-pull arm movement as in the **h**, with the exception that a slight pause may be made at the base line, as well as at the finish of the top of the second part, if desired. Count: 1, 2, 3, 4, 5; 1, 2, 3, 4, 5, etc. See that the little finger slips freely from letter to letter. Watch spacing between letters, as that aids legibility. Keep **n-a-c** all the same size in "knack."



Keep second part of **k** comparatively tall and narrow. Nearly close top of second part. Keep last down stroke parallel with the first down stroke. Watch spacing between the letters as well as between words. Close **a** and hook **c**. If movement cramps in the arm while writing words without raising the pen, either you are using the fingers excessively and not slipping the little finger, or you are not holding the paper as near to right angles to the forearm as you should. See which it is and remedy it. Then persevere. Strive for gracefulness in form and in motion—good results are sure to follow. Writing requires skill and therefore "knack" is a good thing to possess.



Use a free, full circular motion in the first retrace, reverse oval exercise, and a semi-rolling motion in the second, retracting each one six times. Be sure to make the one double the width of the other, and consequently again as rounding. Make the reverse loop exercise with a free, uniform semi-rolling movement. Aim to have space between loops wider than in them. Curve the up stroke as much as possible and keep the down stroke as straight as you can without checking the motion at either the top or the bottom. Do not forget to use the arm and to maintain a good position. Be sure to push and pull the pen along in a graceful manner, and to control it at the same time.



The **Z** begins precisely the same as **X**, and ends like the small **z**; the capital being joined in the center by a small loop instead of an angle as in the small **z**. Notice particularly the size and slope of the little loop. Observe also that the crossing of the loop is on the base line, and not below. Count: 1, 2, 3; 1, 2, 3, etc., at the rate of one a second. Keep the down strokes as straight as possible.

Use a semi-rolling in-and-out arm movement. Lightness of touch and freedom of action are absolutely necessary for easy execution and good forms. And no writing is good that is not free in action and fair in form; that is, easy to write and easy to read. Practice freely and perseveringly, and good writing is sure to follow. Watch slant of capitals in the name, keeping them the same.

If you will consider carefully the sense in the sentence, as well as the forms in it, and perceive its truth, you will not continue to believe that writing is a "natural" art. Instead, you will recognize that interest or enthusiasm and hard work are the secrets of good penmanship, rather than inherited knowledge and skill. Writing is acquired, not inherited.

Use enough arm movement to make the writing easy and fairly rapid, and enough finger cooperation to secure a fair degree of accuracy in the loop letters, **r, d,** etc. Script drawing is no more writing than scribbling—practice freely but always carefully. Good writing is good form and free in execution. Exercise the greatest control consistent with freedom.

EVERYDAY WRITING

By C. E. DONER
Script by Parker Zaner Bloser

This is our last installment in this series of lessons on Everyday Writing. I wonder if you have enjoyed practicing the lessons as much as I have enjoyed writing these comments?

I feel we can all offer a word of commendation to Mr. Bloser for his skill in writing the copies, which I think have been done very well indeed.

Now, for a few parting words. My principle job, you know, is training Normal School students. I must necessarily give them units of work to teach, then observe their teaching, offering commendations and constructive criticisms on their performance. I do this somewhat as follows: "I want you to improve your own board writing as much as possible during your teaching of this unit. I also expect you to improve in your teaching ability. This morning your teaching lacked animation. Try to keep your teaching from becoming too mechanical. You must watch this or your teaching will lack vital force. Do you not think that our big problem as teachers is to create right mental attitudes toward the work to be done in order that the most productive responses may be had? What is your conception of good, productive teaching? It is just illustrating something at the board and giving your class oral directions? What is it? Think it over. I think your students are drawing their writing. There is not enough fluency in the practice. If you are not careful in this respect your students will not become rapid, fluent penmen. What are you going to do about this, in order that better results may be seen in your next lesson? One way that I can help you in your teaching is for you to try to profit by these suggestions. Be willing and desirous to make any changes in your methods that will bring about real improvement. Don't let yourself become **static.** A **growing, wide-awake enthusiastic** teacher is what the profession is calling for, and is very much in need of. You have a fine opportunity in the teaching of this unit to do **real creative work.** Try to sense needs of the work to be done by your pupils and direct your efforts toward the improvement of those needs. It is my purpose to help you in your teaching,—you in turn to help your group to become real, practical handwriters. I hope to see improvement in your teaching as you continue with this unit."

This gives you a line on my written statements to a student as she is conducting her lesson in handwriting in a Teacher-Training institution. I tho't perhaps you who are practicing these lessons, as well as those of you who are teaching, might care to read some of my instructions to student who are training to become teachers. Good luck to you all.

24 Amsterdam Avenue.
Columbus, Ohio.
Sept. 1, 19—.

Mr. N. H. Rodgers.
Superintendent of Schools.
Richmond, Virginia.

Dear Sir:

Please consider my application for the position of Supervisor of Handwriting that you offer in The Business Educator.

I am a graduate of the Zanerian College of Penmanship and have been teaching six years. The details of my education and experience are inclosed.

I have a great desire to get into this special work because of the wider field and the greater opportunity for service.

Shall I meet you in Richmond?

Very truly yours,

P. J. Bloser.

Play According to Rule.

The following are some of the rules to learn in playing the game of learning to write,—easy posture with shoulders up; penholder held lightly, wrist raised; gliding on last two fingers, and a free, fluent swing of the pen. Why not play to win?

The New Fluent Manuscript Writing By Doner

ABCDEFGHIJKLMNOPQRSTUVWXYZ

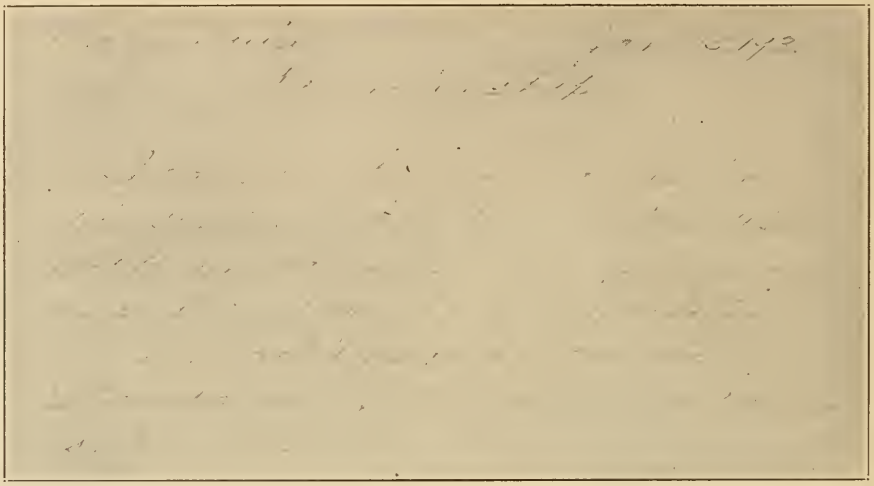
abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

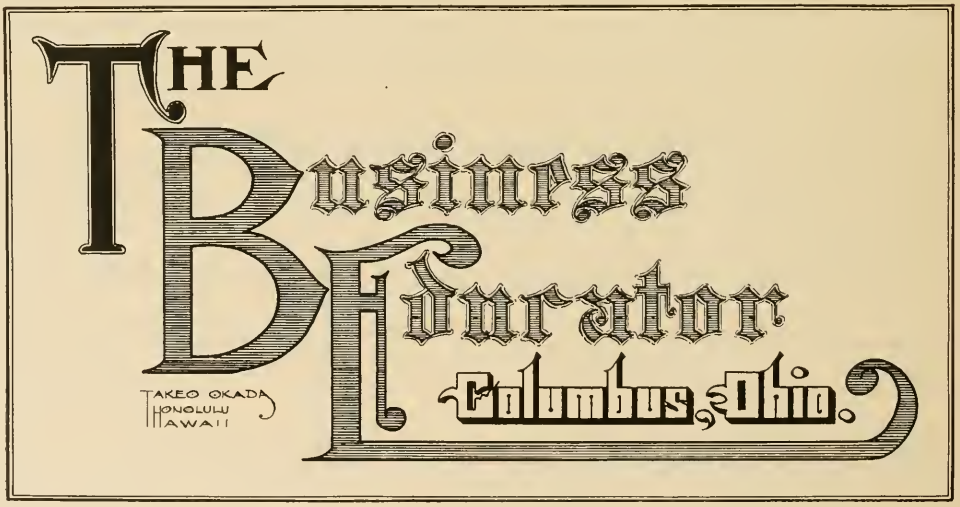
abcdefghijklmnopqrstuvwxyz 1234567890

This manuscript writing (or lettering) is not supposed to take the place of practical longhand writing. The two styles—longhand and manuscript writing—should be used independently. Some people prefer to letter, especially in note-books, while many others prefer to write. Most people can write much faster than they can letter. It is only the few at present who can letter more rapidly than write. For titles, sub-titles, headings, etc., this alphabet will be found to be very practical. To use it with writing gives a pleasing page effect. Letter it in the forward slope or vertical, as you prefer. However, the forward slope, which should be on the same slant as the writing, is thought by most persons to be done more rapidly than the vertical. Study it, practice it, experiment with it, and find out for yourself if you can use it in a practical way for at least some of your work.

STUDENT'S DEPARTMENT



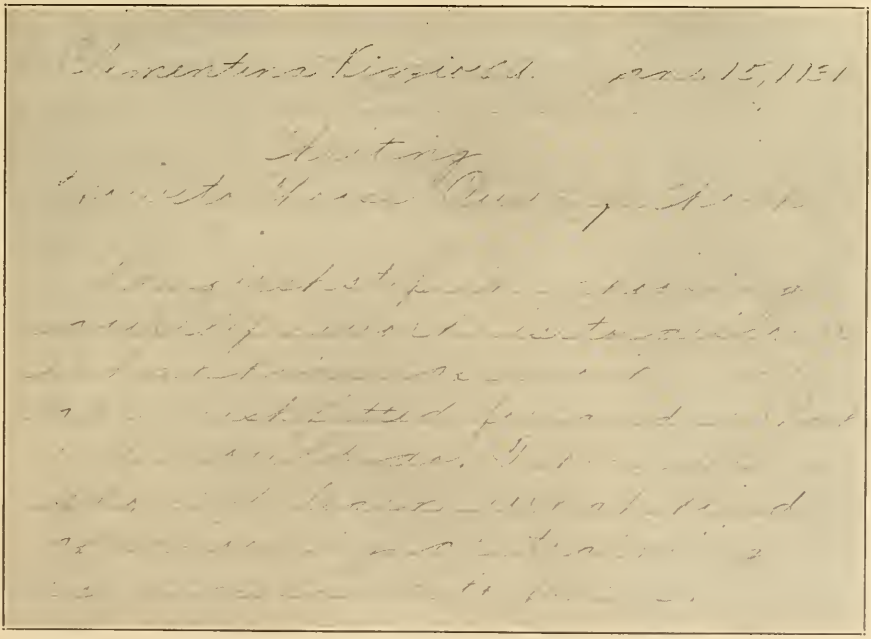
This is some of the finest writing we have seen for some time from a seventh grade pupil. Mary Louise is to be complimented on her skill. She is a pupil in Alhambra, Calif., under the direction of Jessie Keppel.



The night has a thousand eyes
And the day but one;
Yet the light of the bright world dies
With the dying sun.
The mind has a thousand eyes
And the heart but one;
Yet the light of a whole life dies
When love is done

This specimen was written by Blanche Lindthout, a student in the Senior High School, Everett, Wash., Albert Fox, Instructor.

Miss Lindthout made remarkable progress in penmanship in a short period of time. She has developed a very uniform, free-flowing style of handwriting and is to be complimented.



Some very strong business writing from an eighth grade pupil. Clementina Rizzio attends the public schools in Alhambra, Calif. Jessie E. Keppel is Supervisor.

Extracts From Talks Made at Southwestern Association Meeting, Dallas, Texas, April 25, 1931

Mr. O. Sam Cummins of Kansas City Life Insurance Co., Dallas:

Mr. Cummings expressed it as his opinion that our business colleges are serving a public need. He indicated that they are rendering a specific, definite service.

He stated that modern business demands thoroughly TRAINED workers —that he and other business men do not have time to train them. He said the business college has an obligation to its clientele; that we must recognize this fact and do a good job of training those who come to us. He stressed the importance of wise vocational guidance and wise placement.

Mr. Cummings stated that we have an obligation to the PUBLIC; that we must turn out properly trained graduates—graduates who have the right viewpoint.

He said that our advertising must be truthful and that we must cooperate to raise our standards. He stated that the "Lone Wolf" is destined for the scrap-heap—that there is strength in the "pack." He stated that we must show QUALITY to attract business; that, if we reflect that, the PRICE will lose its attractiveness. He stated that we must put the emphasis on training a STANDARD product, rather than on price.

DR. JAS. G. ULMER of Tyler Commercial College:

Dr. Ulmer laid special emphasis on our curriculum. He stated that it should be: (1) More intensive (2) More inclusive. (3) More cooperative.

He made these startling statements: (1) "Competition will kill; cooperation will build." (2) "Competition is not the life of trade; COOPERATION is the life of trade."

He stated that the future of some business colleges is black; of others, blue; and, of others, BRIGHT!—All depending on those back of the institutions and their viewpoint. He stated that, if we render the right kind of SERVICE, we need not worry about the future.

He stated that no business can exist in the future without character. He stated further, in emphasizing character, that men of action BUILD cities and schools; men of CHARACTER perpetuate them.

He stated that the test is what can you DO; not what do you KNOW, but what can you DO.

He stated that our character is reflected in our advertising, and that we should EMPHASIZE character more.

In a nut-shell, he said that we must have good character, good curriculum, and good cooperation—and our success will be assured.

MR. M. H. WRIGHT of the Stenotype Dept., LaSalle Extension University, Chicago, Ill.

Mr. Wright stated that, several years ago, there were about 1600 business schools; that a recent survey showed only about 925. He said that out of this 925, there are probably only about 300 effective ones. Yet, he said, 500,000 young people enter the business world annually.

Mr. Wright quoted from Cameron Beck's "Reactions from Business School Products." He stated that 80 of those consulted, I believe, emphasized English — Vocabulary, Punctuation, Spelling, etc.—and mental attitude; that the Technical weaknesses mentioned were Poor Spelling and Poor Punctuation; that the Non-technical weaknesses were: (1) Lack of a sense of responsibility. (2) Lack of taking errors seriously.

Mr. Wright emphasized that few can make erasures successfully. He gave an illustration of a girl who said that in school they did not allow her to erase and did not teach her how; that, as a result, the girl wasted much time and paper. He stated that she was given a certain letter to get out and, when she would make an error, she would take her stationery out of the machine and start over, and that, after two or three hours' work, he found, in the girl's wastebasket, twenty letterheads and twenty plain sheets used for carbon copies.

He emphasized that we should teach our students how to CORRECT their errors, by erasing, presumably, and thus save much time, money, and worry.

Mr. Wright emphasized that the youngsters who haven't a knowledge of English are handicapped for LIFE.

He stated that we should impress upon our students the value of HEALTH—of acquiring it and keeping it.

He stated that we spend too much time on technical subjects and not enough to arouse an intellectual consciousness. He emphasized that we should try to develop in our students a THINKING mind; that a student to be successful, should have AN EYE THAT SEES—and, I might add EARS THAT HEAR and A MIND THAT FUNCTIONS.

Mr. Wright, while talking with Mr. Roberts and myself at Tyler, on Sunday—following the meeting—elaborated somewhat on teachers, or teaching, and the development of a thinking mind. He stated that some years ago he conceived the idea of getting some noted authority to write a brochure, for free, general distribution by LaSalle, on Acquiring Correct Mental Habits.

He had in mind trying to arouse in the home-study students of LaSalle the desire to study and learn more, and, particularly, to show them how they could use their time to the best advantage; in short, to make themselves more valuable.

He said he went to see Dr. Elliott, of Harvard, who was then ninety years old, yet still very active, mentally and physically. After telling Dr. Elliott his mission, Dr. Elliott told him that he could not write such a booklet. Among other things, he said that, in all of his experience, in selecting and hiring professors for Harvard, he had never found but three REAL teachers —teachers who developed in their students the capacity TO THINK, which, after all, is the only real Education.

Then, Mr. Wright told the story about James Russell Lowell, who, when he entered Harvard—or Yale—the professor took a preserved fish out of a jar of alcohol and laid it before the, then, young man. He told Lowell to tell him what he saw, and Lowell said, "Why, all I can see is a dead fish." The professor kept this young man sitting in the Laboratory, with this fish before him, for the greater part of four days. Finally, on placing the fish before Lowell, he looked up and asked, "What is it you want me to see—am I supposed to see? Is it the scales on the fish—how they are formed, etc.?" And that was it! It was then that James Russell Lowell is supposed to have learned TO THINK.

Mr. Wright suggested that we might try similar experiments on OUR students.

Mr. Wright gave another example of the importance of teaching our students more than just Shorthand, Typewriting, etc. He stated that a teacher once told her students (without going into detail) that telegrams should be held down to ten words. Her employer gave her a telegram to send to his wife, who was away at the time. After dictating the telegram, the man went on home, or somewhere—leaving it up to the girl to get the telegram off.

Here's what the man dictated: "Dear Mary Ann: I am very sick, and am dying to see you." The stenographer noticed that there were thirteen words in the telegram. Instead of cutting out the first three, which she might have done, she cut out the last three—"to see you." You can imagine the wife's shock when she received the message—and you can imagine the stenographer's when she heard about it!

Mr. Wright stated that the school that would meet the issue—that would train its students to think and to meet the demands of the business world—will have more demand for its product than it can take care of.

He emphasized—as illustrated above —the dumbness of many young people who go out to work, and of their lack of ability to apply the knowledge which they have acquired.

He emphasized that we should always get complete information as to the requirements of jobs offered through our Placement Department and that we should pick the applicants very carefully—that we should not just send out young people haphazardly.

He emphasized also the importance of bringing our equipment, subject-

(Continued on page 15)

PUBLIC SCHOOL HANDWRITING

By FRANK H. ARNOLD,
Supervisor of Writing, Spokane, Washington.

MAINTAINING INTEREST IN HANDWRITING

If we are to avoid monotony and listlessness in the teaching of handwriting to children, we must intelligently use the compendium or manual. I know teachers who use the compendium sentences over and over again day by day and month by month. They teach only these drills. It never seems to occur to them that supplementary work is necessary, if they are to keep the children interested and alert.

Let me here give a concrete illustration of just what I mean. On page 4 of Compendium No. 2, Correlated Handwriting, this sentence appears: "We eat bread and butter." That is a fine sentence; it means something to the child; children enjoy writing it. But in spite of all this, we should not keep the little people on an exclusive penmanship "bread and butter diet" for days. There are other good things to eat besides bread and butter, and children enjoy writing about other kinds of food. After the class writes this sentence until it becomes a little old, ask the children to tell you of other good things they eat at home. You will certainly get a ready response to such a request. These are some of the things that they will name: ham, bacon, toast, pancakes, oranges, chicken, prunes, pie, cake, carrots, beans, etc. Write the words on the blackboard as the children suggest them. Drill on the rapid recognition of these words. Teach the pupils to spell the words quickly and accurately. They can learn to spell any and all of these words in a few minutes. Then say something like this to the class: "Children, you have learned to write the compendium sentence. It reads like this—'We have good things to eat.'

Now, I am going to give you two words of a sentence that I wish you to write, and you may finish the story by writing the third. Possibly you will want to use some of the words that are on the blackboard. My two words are "I eat." Finish the sentence. Do not write just one word. Maybe you will want to write the name of some food that is not on the blackboard. Very well. Write what you wish." Here will be some of the sentences that you will get from the little people:

I eat bacon.
I eat pie and cake.
I eat ham and eggs.
I eat pancakes.
I eat oranges.
I eat figs.
I eat peaches.
I eat mush.
I eat lettuce.
I eat potatoes.

I have been amazed to see how quickly second grade children will learn how to spell rather difficult words when they are writing their own sentences. A few days ago I watched a second grade class write sentences similar to the ones I have quoted. One little girl attempted to write, "I eat lettuce." That is a pretty hard word for a second grade child, and it is not strange that she wrote, "I eat letus." I stepped to her side at the blackboard and wrote the word correctly just above her word. I told her to write the word "lettuce" five times. I went to the other children who had misspelled their words and wrote the correct words for them. After a short practice period on the misspelled words, I said, "How many can write your sentences correctly now?" I hope I won't see a misspelled word."

They joyfully and enthusiastically went at their task of writing their sentences correctly. All of them succeeded. I gave them a few words of praise and they beamed with happiness. They felt like they had written sentences of their own merely because they had added a new word to each sentence. Let me further develop the thought that I have in mind.

One page 5 of the compendium—Correlated Compendium, No. 2—you will find this sentence: "We eat apples and pears." This is the basic sentence. It will suggest to children sentences similar to the following:

We eat prunes.
We eat prunes for breakfast.
We eat strawberries.
We eat peaches.
Brother likes figs.
Brother likes peaches.
Baby likes apples.
We eat cherries.

Little people sometimes write some amusing sentences when left to themselves. For instance, these sentences were written on the blackboard in one of our second grade classes:

I like sheep.
We eat pig.
I eat cow.

It was an easy matter to tell the children that the meat of the sheep is called mutton. That added a new word to their writing vocabulary. It was a simple matter to explain that "pork" and "beef" should be written instead of "pig" and "cow."

Of course "pork" and "beef" are not found in Compendium No. 2, but that does not matter. The other words that make up the sentences are compendium words. The compendium words are review words; the new words become a part of the written vocabulary of the children.

On page 11 of the compendium these words appear: "Summer came. Father got the car out." This compendium sentence suggests the following sentences:

I like summer.
Summer days are long.
Summer days are hot.
I play ball in the summer.
Gardens grow in the summer.
Birds like summer.
Birds build their nests when summer comes.
Gardens grow in the summer.

Second grade children like to write words that relate in some way to the home. I remember how wildly enthusiastic a class recently became when I asked them to write the name of their papa. I told the children that I wished each one of them to stand and tell me the name he had written. The pupils were so interestd that they could hardly be kept in their seats. All of them wanted to stand and read at one time. I insisted, of course that all the names be spelled correctly. Some children learned to spell for the first time the name of their father. One boy did not know his father's name. "Daddy" or "dear" was all that he had heard.

Here are some of the "home sentences," if I may use that term, that the children will suggest:

Mother cooks for us.
I help wash the dishes.
Mother bakes bread.
Mother makes pies for us.
Sister helps mother cook.
I bring in coal for mother.
I carry in wood for mother.
Mother sews for us.
Papa works in a store.
Papa drives our car.
My father's name is——.
My mother's name is——.
My sister's name is——.
My brother's name is——.
My dog's name is——.

Writing need not be a dull subject. Choose interesting subject matter. Use initiative; be resourceful. Children talk about the things that interest them with great enthusiasm. Handwriting is "written talk." The teacher must lead, direct and teach by suggestion; the children will respond.

In closing my second year's work as a contributor to the Business Educator I desire to express the hope that I have said some helpful things in the eighteen articles that I have written.

Extracts From Talks
(Continued from page 14)

matter, and teaching-staffs up-to-date.

Mr. J. MURRAY HILL of Bowling Green, Ky.:

Mr. Hill impressed upon us that OUR JOB IS TO TRY TO INTERPRET THE FUTURE AND MEASURE UP TO IT.

He laid more emphasis on good teachers than anything else. In fact, throughout the two meetings, this thing was emphasized constantly.

We were told that good teachers turn out good products and help to build good schools, and that, without them, no school can hope to get very far.

All-in-all, the meeting was a grand success!

GEO. A. MEADOWS,
President
MEADOWS-DRAUGHON COLLEGE
Shreveport, Louisiana.

The Greatest Art in the World

(Continued from page 7)

Art can never be preserved except through the work of the individual. In addition to these two great uses—signs of ownership and signs of transfer of authority and ownership—another use that was served was to commemorate deeds and persons. Kings and common men could hand down some memorial, some evidence of the fact that they had lived on this earth and that they had made some contribution and some sign of their presence and activity here. You can read the history of civilization in memorials.

Closely related to these memorials is another great use to which penmanship was put and that is what may be called records—record writing. In all the records of schools, in the record of transactions of government, in the record of business transactions, you can see signs of the necessity and the value of penmanship.

It would not be possible for us to find an adequate substitute for handwriting and we may expect then that handwriting will continue to function.

I was given a note today in which someone who was to accompany me to this meeting expressed his regrets and explained his reason for not coming was that he felt mechanical devices were to be substituted for this great art. I do not think proper consideration has been given to the historical aspect of the development of this art and that far from there being signs of decline there are wonderful signs of improvement.

Another important reason (and this is the reason, of course, that I hinted at in the original story), is handwriting is used as a means of communication. I wish that I could tell you how many billions of pieces of written communications there are passed through the post offices of the world each year. It is an astonishing figure. I wish that I were able to tell you how many written communications are passed through the business offices of the world every year. It goes into the billions. Of course, I wish I could tell you how many excuses pass through school offices every year. It would be interesting if we had a list or an inventory of the millions of friendly communications that are responsible for the formation and the cementing of our friendships and we know, ourselves, that the thing that gives individuality and meaning and gives the real personal touch to these communications is the fact that they are written, that they are expressed in our own hand. And so these great purposes which I have mentioned have not only been found through the history of civilization, but have gradually become more significant and more important. As we have changed our educational practices we have attempted to weave all of these functions together and to express them in carrying out general life activities and I am convinced that during this period we have brought about a wonderful improvement in the efficiency with which this art is taught. Also in the achievement of pupils.

I attended a meeting of school boards and in the course of the meeting when some question concerning curriculum came up the president of one of the boards put forward the same criticism of the school—that is the criticism of individuals who are not very well informed about what is taking place—he said he was convinced of the fact that children did not spell as well as he did and did not write as well and did not know as much arithmetic or read as well as when he went to school. I called upon him for his facts and he was not able to furnish them. I ventured to make the bold offer to supply him with evidence to the contrary—that handwriting is better, arithmetic is better, reading is better, that teaching generally is better than it was in the good old days when we went to school and astonished the teacher with his profiency and that brings me to the final point—that **writing has been used as an agency of civilization, that it has functioned in all activities of life. I want to make the statement that writing is the greatest art in the world. It is the greatest art not only because it is the most universal of all the arts, but where one person can paint and sculpture, there are thousands who can write.** Where there is one person who

Writing has been used as an agency of civilization. It has functioned in all the activities of life. I want to make this statement that writing is the greatest art in the world. It is the greatest art not only because it is the most universal of all the arts but where one person can paint and sculpture, there are thousands who can write. It is the most universal because it is the most practical.

P.Z.B. 31.

Dr. John Almack.

- Professor of Education — Stanford University. -

The convictions on handwriting expressed by Dr. Almack, which have been so skillfully penned by P. Z. Bloser, should be placed on your bulletin board and called to the attention of every pupil, teacher and school official.

A year's subscription will be given to the pupil who sends in the best written copy of the above before August 1, 1931.

can read and understand painting and sculpture, there are thousands who can read and understand writing. **It is the most universal because it is the most practical.** Because of its large number of uses it may well serve as a stimulation and as a tool in connection with all school work.

If we were to deprive ourselves of school buildings, although they are expensive, we would say that school buildings are not reading, arithmetic, spelling so we can do without them, but suppose we were to deprive ourselves of the aid of writing in connection with teaching. At once you would recognize that it would be impossible for us to carry on. It is the necessary means of carrying on this life project, which we call education. It is the thing which makes it possible for us to teach things as they are happening. It is the thing which extends our memory indefinitely. Some of the great lessons, the great scientific principles that have been set down with general teaching have grown out of experimental work in writing. Had it not been for that art, had it not been for the perfection which had been attained in this art it would never have been possible to carry on that experimental work. Not only do I wish to say that it is the most educational and practical art, but I also want to say that it is the greatest, most perfect art that there is.

Suppose you go to a teacher of some other art and set down in one, two, three order the technique that you may learn it and transmit to others. You would find a great many more differences in the views of these teachers than if you go to the penmanship teacher. You would find that when it comes to penmanship there is a successful technique and when it is applied we know exactly what results are going to be obtained and therefore penmanship is the greatest art in the world.

If we were to attempt to look into the future, I do not know that there would be significant conclusions, not conclusions at least that would mark great departure from the practices that we already have.

In conclusion:

I have been impressed with the work that is being done in the standard elementary school in San Francisco, and I have been astonished at the evidences of accomplishment shown at the Edison School. As I went about the school I saw signs of creative endeavor. I saw evidences of cleverness on the part of teachers. I wish to know where these teachers were trained, the sources of these ideas and the kind of a happy atmosphere it is possible to set up that gives this freedom, happiness and achievement.

Miss Bertha E. Roberts, the efficient deputy superintendent of schools, is largely responsible for the good handwriting results in the San Francisco schools.

Miss Roberts is a strong advocate of **Large Primary Writing,** and uses Freeman's Correlated Handwriting Books.

I feel that the reason for criticism of schools today arises from ignorance of what the schools are doing. I congratulate your supervisors and teachers of penmanship and I leave you now with a great admiration of the work you are doing.

Diplomas and Certificates

Catalog and Samples on Request
Ask about our Booklet Diplomas—
Original specimens of **Brush and Penwork** for sale—Engrossing
HOWARD & BROWN
ROCKLAND, MAINE

WELL KNOWN PENMEN SAY: "Your cards are the finest"; "they are simply wonderful". 12 for 50c with specimen for your scrapbook. **M. OTERO COLMENERO.**
Box 909, San Juan, Porto Rico

A Project in Ships

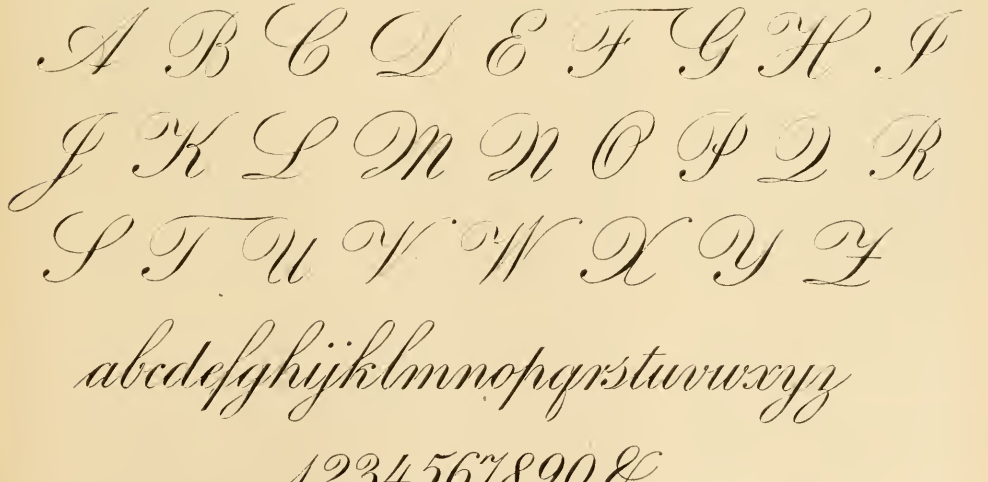
An interesting booklet entitled "Ships" was received from Ida S. Koons, Supervisor of Handwriting, Fort Wayne, Ind. The booklet is devoted to different kinds of ships, such as Penmanship, Airship, Statesmanship, Battleship, Citizenship, Courtship, Authorship, Friendship.

A department is given to each of the "ships". Under the title "Battleship" is a beautiful colored picture of "Old Ironsides". One of the pupils wrote in her free flowing style the poem, "Old Ironsides". Each subject is handled in a similar way. Under "Courtship" comes the "Courtship of Miles Standish".

The handwriting of the pupils was fine and the subjects interestingly treated.

Writing projects of this kind not only make handwriting more interesting but help to tie penmanship up with literature and other subjects.

We shall be glad to see other projects which have been interesting.



This Engrosser's Script Alphabet was made by that skillful penman of Salt Lake City, Utah, James D. Todd.

FUNCTIONAL EDUCATION

By E. J. ASHBAUGH,

Dean School of Education, Miami University, Oxford, Ohio.
(Address given at the N. A. P. T. S.)

Education is a universal activity. It occurs at all times, all places, with all peoples. From birth till death for each individual the process goes on. We cannot conceive a time when there were people without some education nor a time when the educative process among humans will cease. Learning is as natural as life, as necessary as food, as inevitable as death.

Education was carried on for countless ages before recorded history began. With many peoples it was formalized to a large extent before permanent records were devised. It grew out of human need and has become increasingly imperative as society has increased in complexity. Civilization, law, invention, discovery,—have not made life easier for our children, generation by generation, but more difficult. For every problem we have solved, we have raised many others that need solution. It has long been apparent that the need of education is increasing in geometric ratio. What has not been so obvious is what kind of education is needed and how it is to be secured.

There is nothing more fundamental in America than our faith in education. From earliest colonial times down to the present our people have given continual evidence of this faith. Our Puritan ancestors established schools and churches as soon as they established homes. Washington, Jefferson, and Madison, though from a colony which did not believe in universal free education left an abundance of evidence in their writings of that belief—voicing the same conviction that education is essential to democratic govrnment. This faith was written into our law in the Ordinance of 1787 in the following words:

> "Religion, morality and knowledge being necessary to good government and the happiness of mankind, schools and the means of education shall forever be encouraged."

The constitutions of our states have voiced the same fundamental belief, and the part of the code devoted to education is no mean volume in any of our commonwealths. No one has attained high position or enduring fame at the hands of our people who has openly opposed education.

This faith has been attested not only by the writings and public utterances of our great men and in our constitution and legal enactments, but it has been evidenced also by the results of those enactments and the attitude of our people. Laws are never greatly in advance of public sentiment, and the legal safeguards governing compulsory attendance, training of teachers, curriculum requirements, building codes, and minimal expenditures have been accepted by the vast majority of our population in such a way as to leave no doubt as to their fundamental faith. The growth in attendance during the past decade which has been approximately three times the growth in total population, is evidence that this faith is translated into actuality. The growth of expenditures for public education, which has been nearly two hundred and fifty per cent in Ohio during this period, is likewise an evidence of the firmness of our faith.

I propose to raise some definite questions regarding the basis for this faith of our people. We have developed a system of elementary, secondary and higher education in this country which in theory at least forms a continuous line of progress. In educational matters we have endeavored to make real the wish of Lincoln that every child should have a fair start and an equal opportunity for progress. Suppose we examine for a few minutes the elementary field only. What is the function of the elementary school?

Suppose we state it in the following terms: The function of elementary education is to enable the child to acquire skill in the use of the tools of knowledge, and to begin the acquirement of those habits, ideals and knowledges which are essential for later progress. Of course, we are in difficulty as soon as we attempt to analyze the definition of function. We are not sure what "skill" is, and we have made little attempt to determine its extent. We may have an open question as to what the "tools of knowledge" are; but when we strike the second phase of our definition, "the acquirement of those habits, ideals, and knowledge," we are immediately at sea as to just precisely what habits, what ideals, and what knowledges "are essential for later progress."

Not only are we uncertain in regard to most of the elements already mentioned, but we are likewise uncertain as to the method of enabling a child to acquire these things. Outside of these items about which there is doubt or uncertainty, I think the definition will pass as a pretty good one. I made it.

Suppose we examine still further. I assume it would be universally admitted that reading is one of the tools of knowledge, in the use of which we desire the child to acquire **skill.** The recent developments in the field of reading reveal that it is not **a** skill, but is many skills; and that the acquirement in reading in many of our classrooms is on a very low level as compared with the possibilities. To what extent the teacher may attribute to herself the credit for the skill developed by this child in particular may often be an open question. I remember distinctly in my earlier days as a pedagogue that children started to school to me not knowing how to read, but acquired that ability before the end of the first year. I have since demonstrated to my own satisfaction that I did not know how to teach a child to read, and I have long since ceased to give myself any credit for the ability which those beginners acquired.

The same thing is true regarding others of our so-called tool subjects. Children have acquired some skill either because of or in spite of the method, but the skill acquired in but few cases has attained the degree which experimental evidence has shown to be possible. If we pass to the question of habits and ideals, we are probably still more uncertain as to the extent to which our elementary education functions.

If my suggestions regarding the uncertainty of our education be true; if we are not sure it is functioning as it might and should, we should give thoughtful heed to the situation. **Why** is a perfectly pertinent question to ask. Critical analysis reveals two facts which have doubtless had much influence. First, education is designed to meet definite needs and all too often the forms of education, materials, methods, etc.—persist long after the need for which they were designed has passed away. Life is a constant change. Life needs in part at least are not the same today as a generation ago. Only a continuous examination of life's needs and an adjustment of our educative process not only to the change that has come but to anticipated changes will enable it to continue to function effectively. We have been doing that to some extent but in my judgment, we have never done it as thoroughly or as effectively as we ought. As teachers we are ultra conservative; we have entirely too much inertia.

Second, we tend to become enamored with our own intellectual children. Recognizing a need we select or create materials, modify old or devise new methods with which to meet the need. Then we lose sight of the child and life's demands in perfecting our materials, methods, devices. The activity becomes an end in itself, but we rationalize our attitude to justify our procedure. We seek to stimulate interest in that which we are interested regardless of the justification in life itself.

We have inherited our curriculum, both elementary and secondary. We have reading because it is the necessary key to unlock the major means of information; writing, because it was essential to distant communication; arithmetic, because of its place in bargain and trade; language and grammar because—. Well, it depends upon who is speaking as to the answer to that because,—because it is necessary to the command of both oral and written speech; or because it is a fundamental basis for the acquirement of a foreign language. In secondary education we have an inherited curriculum because, though originally our high school was intended to be the people's college, it soon became what the Latin grammar school and the academy, its predeces-

sors, were,—a college preparatory institution. Hence, we have English, foreign language, mathematics, history and the sciences, since these were necessary for college entrance. The vital question which I wish to raise is this: Is our elementary and secondary education a functional education? The argument for the defense is largely as follows:

Our most prominent men, the producers of our modern culture, the leaders in every profession, have been educated through this curriculum and see what it has produced. The classicists and mathematicians have both felt under the necessity of asking their leaders, and the prominent in the field of politics and the professions, to testify concerning the contribution of their respective phases of the educational program. The testimony, as it has appeared, has seemingly been unanimous. But while we admit their prominence and their ability, their culture and their skill, we raise a serious question as to whether it has been the resultant of the functioning of this education or otherwise. I doubt if any of us know to what extent our present educational status has been the result of either one of our teachers or the subjects which we have studied.

Education is an exceedingly complex thing. But education is more a product of the individual mind working upon ideals than the product of classroom lectures or the reading of the thoughts of others. We admit the premises of the witnesses for the defense, but we do not admit the conclusion. We fail to see that it is a necessary q. e. d.

The function of subject-matter in the attainment of education's goals should be very clear. Subject-matter is a means to an end, an agent, an instrument, never an end in itself. What subject-matter we need in our educative process is determined by the needs for reaching these goals. For example, if health be the goal which we are seeking to attain then we may legitimately ask, What subject-matter do I need to know in order to preserve and cultivate health? What anatomy? What physiology? What hygiene? Do I need to know the names of the bones and the tissues and the ratio of red to white corpuscles? Do I need the names of the seven processes of digestion from mastication to assimilation? Health is a matter of knowledge plus habit and ideal. We need a knowledge of exercise, of essential of diet, ventilation and sanitation, but we also need habits of correct eating and sleeping, of exercise and physical care in terms of knowledge. And we need also ideals which shall supervise these habits and the application of this knowledge. Knowledge of anatomy, physiology and hygiene; knowledge of dietetics, and ventilation and sanitation; knowledge of physical exercise and recreation will not function to the goal of buoyant health unless accompanied by habits in accordance with the knowledge and ideals which supervise the same. For only that portion of this knowledge is worth while which functions, and all else which we may teach about the body must find its justification, if justification can be found, in some other way if it fails to function in the upbuilding and preservation of buoyant health.

We have heard much about training for citizenship during the last few years. What has been said in regard to content has usually taken the form of a statement concerning what literature, or mathematics, or science, or history or language contributes to the development of a good citizen. The specialists in each of these fields have spoken emphatically of the value of their respective subjects toward the attainment of this end. It appeals to me, however, that the question is not—"What does literature, or mathematics, or science, or history or language contribute to the development of a good citizen; but, rather, to develop a good citizen, what material from the field of literature, and language, and science, and mathematics, and history should I use? What is there in each or either of these fields which should be used because it is the most valuable instrument possible to the attainment of the goal? What part, if any, of this organized knowledge will function better than any other material which could be used? The burden of proof is upon each part of each field of knowledge to say why it should be included. From the standpoint of functional education we should recognize that we cannot, if we would, and probably should not, if we could, be encyclopedists. None of us need universal knowledge. Each of us needs working materials and developed ability to utilize knowledge, to think clearly, to express concisely, and to act constructively in order to be worthy citizens. We need human sympathy and an understanding of people and principles, a high ideal of study, a clear conception of responsibility; and a willingness to apply to the daily problems of life, problems of community, state, nation, and the world, also the experiences of the world which point to constructive endeavor.

We may find in history much that will be of value in attaining these goals, but not all history is essential for this attainment. Our teachers of history and our makers of textbooks need a clear realization that so far as the student is concerned functional history and a completely organized record of past events are not necessarily the same. The study of history for background is probably of little worth unless it is so closely tied up with the solution of present-day problems that to the student it becomes a vital, living part of the present. This is the reason why ancient history is so seldom functioning, and why the education that comes from the study of ancient history in so many cases fails to be education at all.

What may I say in regard to penmanship? Perhaps it would be safer to remain in the field of generalities or of other subjects. But I have been interested in penmanship for many years and feel that the same principles, the same tendencies, the same dangers apply here as elsewhere. Humanity needed writing in order to communicate with those at a distance and to make a permanent record of thoughts and deeds. The first criterion of penmanship, therefore, must be legibility. If writing can be read, it may function; if not, it cannot. The second criterion is speed. In many situations the speed with which the writer can record his thoughts or that of another is of no moment; in others, it is of very high significance. A third criterion is beauty. This is very subjective. What I may consider beautiful in form, in shading, etc. may not appeal to you at all, though there would probably be considerable agreement with respect to weight of line, symmetry of curves, regularity of spacing, uniformity of height and slant of letters. Beauty is always to be desired, speed may have value, but the crucial test of penmanship is ever in its legibility.

Penmanship has a place in our schools and in life only if functional. The test of your work lies right here. If what you do in the classroom does not result in legible writing by the children outside the classroom, when they are writing letters to their friends, when they are making a record for themselves of things they themselves consider worth while, then your work is not functioning. All time and effort expended in perfecting a system, in making yourselves masters of a system, in considering correlation and intergration has failed. If your labor results in a habit and an ideal which persists when you are absent, when the stimulus of the school room is gone, when the children are strictly on their own, you are to be congratulated for your educational effort is rightly functioning.

I said a while ago that America has a profound faith in education. I am happy that that is true but it places an obligation upon us as teachers that we have taken all too lightly. We must justify that faith. We can not justify it by being traditional, by depending upon materials, methods, standards, of the past. We must evaluate our results always in terms of the present. We must continually adjust to the changing world. We must honestly attempt to anticipate the future and to prepare for it. We must be the most severe critics of ourselves, our precedure, our product, criticizing always in terms of life's needs. We must be ever ready to discard old goals, old methods, old habits. Only so may we hope to properly prepare our boys and girls for life. Only so may we expect the education we direct to function. Only so may we justify America's faith in education and merit confidence as teachers.

Miss Gladys Vadney, for the past two years commercial teacher in the High School at Warsaw, N. Y., has been elected to a similar position in the Delhi, N. H., High School.

Mrs. Theresa Thornton Iseman, recently with the Red Cliff, Colo., High School, is a new shorthand teacher in Kinman Business University, Spokane, Wash.

Excerpts from a talk by Walter S. Smith, Manager Safety Division, Milwaukee Association of Commerce, given to the Wisconsin Teachers' Association.

The history of penmanship is an interesting one. Many celebrities, both past and present, have been connected with its history. The handwriting of today is much more free-flowing than that of seventy-five years ago, because a freer arm movement instead of finger movement is used more extensively. Many school today are presenting more interesting material than formerly, which is closer correlated with other school subjects.

It is my personal belief that good, legible handwriting is a valuable acquisition. No matter where one goes, in business offices and elsewhere, a good deal of handwriting is done. It should go without question that penmanship to be of any practical use should be legible. I am particularly interested in legibility. Recently I conducted a written examination. Fully 50% of those taking the examination wrote such miserable hands that it was with considerable difficulty that I was able to correct the papers. I might have understood the situation if those persons were illiterate, but they were well educated people in other respects. It seemed regrettable that such fine people were handicapped and made such a mess of their handwriting.

It seems to me good penmanship has advantages which we are likely to pass over. Is it not likely that a person practicing to acquire good handwriting will thereby develop an aesthetic taste and improve his liking for all beautiful things? Is it not possible that a person striving for accuracy and acquiring it will very likely be accurate in other things? While I am not an advocate of the idea that character can be determined from handwriting, I believe that it may give a sort of index as to a person's make-up—whether or not he is slovenly—inaccurate or otherwise.

It should be remembered that advertisements for help, asking for replies in one's handwriting may be still seen in our daily papers.

In my own office our employes are required to write a neat, rapid and legible hand.

Letters of application which I receive from time to time are given attention and consideration largely on what the handwriting shows. An applicant projects his personality through his penmanship. If that is poor, do you wonder that little consideration is given to him?

I believe I may say that penmanship is not one of the lost arts, nor is it likely to become so for many years.

A story is told of Horace Greeley, a famous editor of by-gone days. He wrote a miserable hand—one so illegible that few people could read it. It was necessary one day to discharge one of his reporters. He wrote a letter to that effect. The reporter was extremely quick witted and took Greeley's letter with him when he applied for a position with a competing newspaper. The editor asked him if he had any references. He said he had and handed Mr. Greeley's to him as a letter of recommendation. The editor could not read it but took it for granted that the letter was all right and hired the man. This is the only case I have ever heard of where poor penmanship did anyone a good turn.

Pupils today are likely to slight this study for something else which is thought to be more important.

In old Roman times the youths of the country were thoroughly instructed in the three R's—reading, writing and arithmetic. In our own times I believe those fundamental studies are well thought of by practical people.

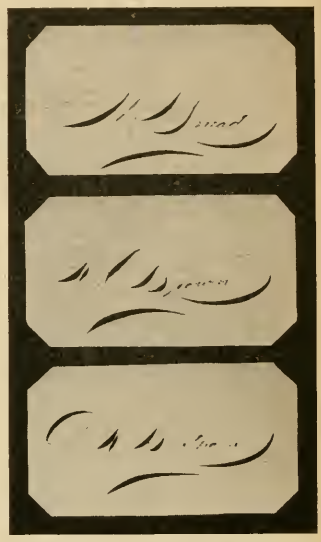
Have you ever noticed the signatures on United States money? They are worth looking at. You will discover a great deal of fine handwriting among them—clean cut and legible.

Have you ever seen a sample of Governor Kohler's handwriting? You would have no difficulty in reading it and you might admire it for its legibility. As a rule, people who have the advertising sense well developed write legibly. When they sign their names they are sure to make them readable. They realize that a well written signature is a sort of sign—a sign of personality. Therefore, if we are to write our names with a pen, why not do it well, so as to get all possible advertising benefit from so doing?

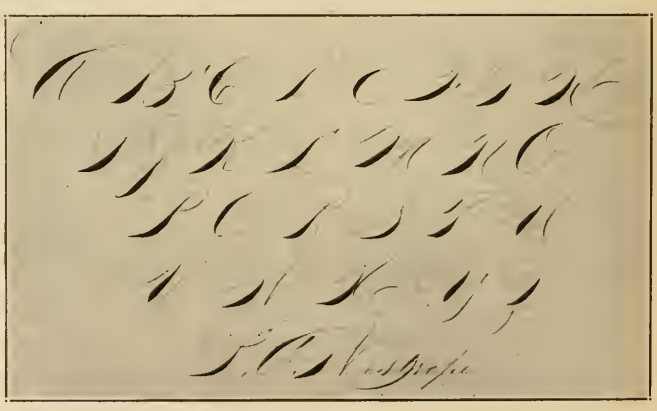
It may be interesting to know that in the United States last year 23% more steel pens were manufactured than ever before in one year.

We must not forget to mention fountain pens. It is estimated by the Department of Commerce of the United States that $24,000,000 worth of fountain pens are manufactured yearly in this country. My inference is that penmanship is not going into decline.

In conclusion, it is my belief that acquiring a good handwriting aids in cultivating an interest in artistic things; that careful and thoughtful practice of penmanship leads to accuracy in other branches of study; that plain, rapid and legible penmanship commands in the business world a money return that is well worth while.

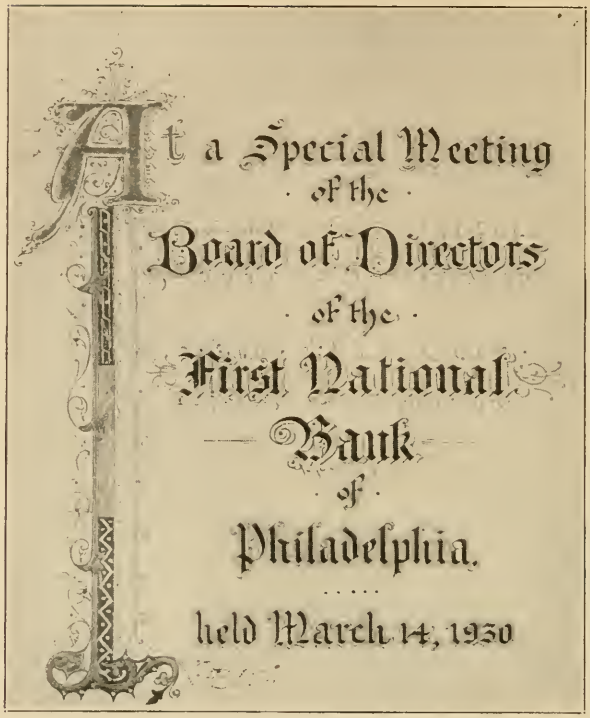


These cards were written by M. H. Snead on the U. S. S. Nevada. The B. E. is a welcome visitor each month to Mr. Snead and his penmanship friends on the Nevada.

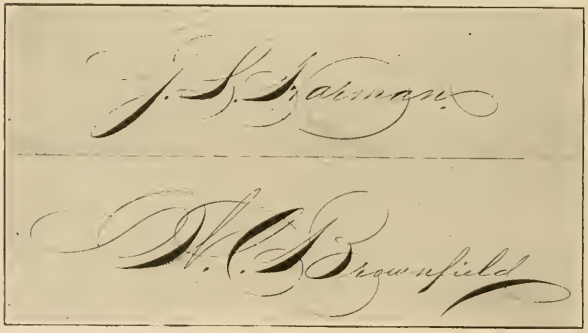


On February 22, 1931, Mr. and Mrs. P. A. Westrope, Denver, Colo., celebrated their 50th Wedding Anniversary. We take pleasure in reproducing a specimen of his penmanship written on his 50th Anniversary at the age of 73. Surely, Mr. Westrope is to be congratulated on his happy married life and his skillful penmanship.

This H. S. Blanchard flourish was photographed from the scrapbook of H. W. Patten.



By H. W. Strickland, Soule-Strickland Studio, 2221 Land Title Bldg., Philadelphia.



These two signatures were written by D. B. Jones a short time before his death. Undoubtedly the profession lost a very talented penman.

DESIGNING AND ENGROSSING

By E. L. BROWN,
Rockland, Maine

(See cover page)

Herewith is shown an "old fashioned" style of work, which as an exercise, serves its purpose well in developing graceful forms and effective color values.

A specimen of flourishing is a work of art as it embraces all the elements of a picture, namely; balance, action and color values.

Your outfit must include a flexible pen, free flowing black ink, smooth cardboard or paper, and some broad pointed lettering pens. First draw a circle then roughly pencil some of the principal lines as a guide, but do not undertake to follow these lines closely in the off-hand work. Pencil carefully the initials "B. E.," also the line "Business Educator." The flourished part of the design must be done first as your first attempt might not be satisfactory. Use Zanerian ink which is excellent for all kinds of penwork. Old time flourishers voiced this rule: make all strokes from left to right, but we do not agree with them. For instance, the right side of wreath the rule can be followed but for the left side you will find it more convenient and conducive to better results to make the strokes from right to left. Add ornaments with taste and care.

Outline "B. E." and stipple face of letters, vary the tone by the size of the dots and their spacing. The lettering in center of wreath was executed with a No. 2½ pen and retouched with a fine pointed pen.

Whether or not you attempt the flourishing we feel sure you will find the balance of the design worthy of your best efforts.

If these lessons do not suit you, please send in your suggestions for improving them, stating if you would like instruction in either of the following: linoleum blocks, illuminating, display script, pen drawing, commercial designs, etc.

Send us your work for criticism and suggestions.

Miss Sarah Libby of Iowa City is a new commercial teacher in the Cherokee, Iowa, High School.

GREGG
Shorthand School
FOR WOMEN AND GIRLS

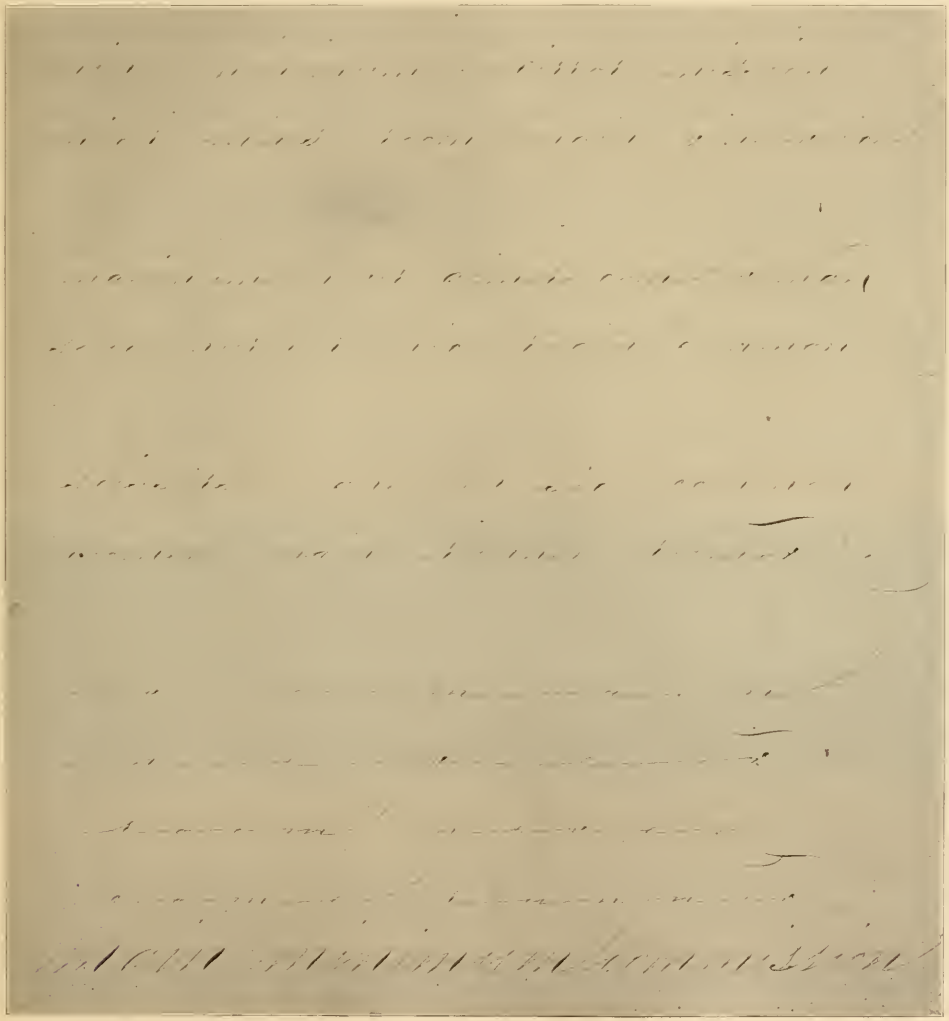
A letterhead prepared by E. A. Lupfer.

ORNAMENTAL PENMANSHIP

By E. W. BLOSER

Comment by E. A. Lupfer and copies from the scrapbook of G. G. Hoole, Glendive, Montana

Poor turns and angles cause business men more trouble than any other fault in penmanship. When there is not a distinction between the two, many letters become illegible. The **u's** become **n's, n's** become **u's** and **e's** become **i's,** etc. This lesson is an excellent one for all to work upon whether you are practicing ornamental writing or business writing. Another source of annoyance is the lack of distinction between the final part of **a** and **o.** The **o** should end up at the head line, while the **a** should come down to the base line before swinging up to the next letters. Be sure that you correct this fault in your writing. Never let it be said that your writing is not legible. Try the variations in size and spacing shown at the bottom of the plate.

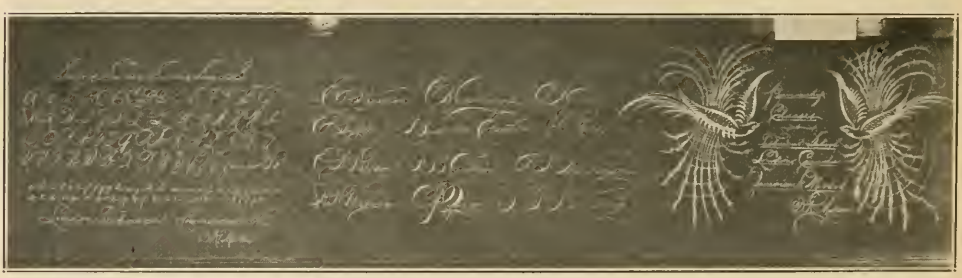


From Year To Year

"Let me but live my life from year to year,
Not hurrying to, nor turning from, the goal;
With forward face and unreluctant soul;
Not mourning for the things that disappear
In the dim past, nor holding back in fear
From what the future veils; but with a whole
And happy heart, that pays its toll
To youth and age, and travels on with cheer.

So let the way wind up the hill or down,
O'er rough or smooth, the journey will be joy
Still seeking what I sought when but a boy
New friendship, high advantage, and a crown,
My heart will keep the courage of the quest,
And hope the road's last turn will be the best."

This supplementary work was prepared by G. C. Greene, of the Goldey College, Wilmington, Del.



Up in the London Technical and Commercial High School, London, Ont., is a penman of no little skill. His name is D. R. Mallen, whose blackboard work appears above. Mr. Mallen is head of the penmanship department where some 800 students are taking commercial work. We hope to show some more of his work later in our columns.

Miss Elizabeth A. Reynolds of Central Falls, R. I., has recently accepted a position in the Plainville, Mass., High School.

Mr. Rexford Rockwell of Freeville, N. Y., has been elected to teach commercial subjects in the Seneca Falls, N. Y., High School.

Mr. R. J. Barkley of Duluth, Minn., is a new teacher of Accounting in Parsons Business School, Kalamazoo, Michigan.

Miss Dorothy Billingham of Millbrook, N. Y., is a new commercial teacher in the High School at Hastings-upon-Hudson, N. Y.

LEARN LETTERING

Engrossing Script, Business Writing, Ornamental Writing, Card Writing, Advanced Engrossing Script, from the six books on penmanship. The books retail for $2.70. All six books sent for only $1.00. Circular free giving sample pages.

C. W. JONES

224 Main Street Brockton, Mass.

Lessons in Engrosser's Script

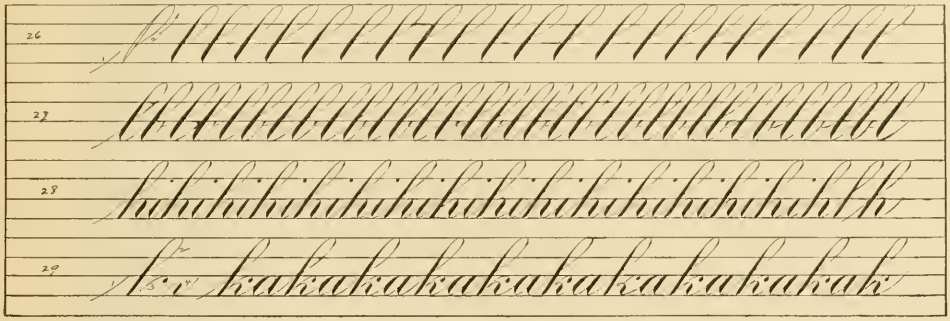
By courtesy of C. W. Jones, Brockton, Mass.

LESSON NO. 10

Possibly in your last lesson you had difficulty in making the letter **l**. We are this month giving you loop letters. Make a thorough study of these loops. Study the first illustration showing the method of making the **l**. One important part of the **l** is the hair line loop starting from the head line. Get that part straight if you would make good strong letters. Too much curve will weaken the letter and make your work look amateurish. Study the balance, curve and location of the shade. See how many **l** and **b** you can make alike. Cover up the lower part of the letter, letting only the loops show and see if you can pick out the **l** from the **b**. If they are correctly made they will all look alike. The finish of the **b** is exactly the same as the **v**.

Watch the slant of the two parts of **h** and make the turns in the **h** the same as in the **i**. The **i** dot should be carefully made two spaces high in slant with the **i**.

The **k** is one of the tricky letters, especially the last part. Therefore, study the third and fourth parts. Notice the height. See that the dot is well up towards the head line. The finishing part is not quite a space high. The **k** is a beautiful letter when well made. Let us see how well you can make it.



Some very beautiful ornamental writing has come from the pen of **J. C. Duncan,** of the McCann School of Business, Reading, Pa. The letters are beautifully executed and well formed.

A beautiful letter written in Engrosser's Script, and a beautifully flourished ornamental envelope have been received from **A. L. Edwards,** 1910 Commerce St., Dallas, Tex.

Mr. Franklin G. Martin, recently head of the Commercial Department in the Amesbury, Mass., High School, has accepted a similar position in the High School at Revere, Mass.

Miss Helen Borland of New York City, has been elected head of the Secretarial Department of Marshall College, Huntington, W. Va., to begin in September.

COMING OF THE SUPERVISOR

Our expert Penman comes today
Our writing he observes;
He finds our faults then patiently
Corrects our lines and curves.

We labor hard, we strive you see,
This man we must appease;
He looks at us most "Savagely"
To gauge our speed and ease.

But we might fool this man sedate,
Who writes so wond'rous fine,
We've learned a print
That's Manuscript, and quite a diff'rent line.

The good old fashioned way is best,
I'm sure that most agree,
But if it's new we try it out,
And then decide, you see.

(Uncle Sam brought the above poem from Alton Anderson, a 7-B student in the public schools of Omaha, Nebr. The poem is dedicated to J. A. Savage, Supervisor of Writing in the Omaha schools.)

Mr. George A. Richards, recently principal of Keene Business Institute, Keene, N. H., is now Field Representative for Bryant-Stratton College, Providence, R. I.

Mr. Willus Bilderback is a new commercial teacher in the Ocean Grove, N. J., High School.

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Revised Fourth 1931 Edition, **Practical Paying Penwork,** illustrating profitable work of 50 yrs. Beauty, great; Education, greater; Practical Profit, greatest. Price $1.00.
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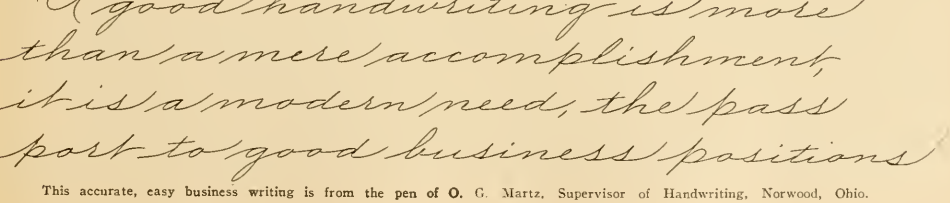


This accurate, easy business writing is from the pen of **O.** G. Martz, Supervisor of Handwriting, Norwood, Ohio.

A TALK ON PENMANSHIP

By IRENE M. PEINECKE,
Longfellow School, Teaneck, N. J.
(Given at a Parent-Teachers' Meeting.)

COPY BOOKS

Most everyone here is familiar with the type of writing taught in the past—if taught at all, except to beginners.

Pupils had "Writing Books" with a sample of some expert penman, on the top. The pupils were to copy this a definite number of times. These sentences had no relation whatsoever to other subjects. This was the "Writing Period." So the children copied meaningless sentences for 15 or 20 minutes. Some of course improved in spite of the system, through rivalry, but the boys whose rivalry was saved for ball games suffered.

More recent years when schools taught by drills and drills, rows and rows of letters, writing was taught as though all pupils had the same ability and met with the same difficulty. Why expect that of children in writing when we know it isn't true in any other subject?

NEW METHOD

In this new method of teaching handwriting we do not set it aside as one particular subject, but bring it into all subjects and all subjects into writing by correlation. That is, there are 26 small letter forms to learn and 26 capitals, but instead of teaching just drills and separate letter forms we make writing a means of expression from the start by correlating it with spelling, reading, English and all subjects.

The object in all writing is for some one else to read, so we teach the child to express himself with as little strain as possible. By doing this in the first three grades, using sentences about his stories, he will get to express himself on paper and from the fourth grade on he will not be handicapped by lack of previous experience.

Using these other subjects as an interesting tool to work from, by means of board work, in the first three grades the teacher can at a glance see where various difficulties lie. By making corrections at the board she is helping all the class and this particular child.

Now although we still have specimens of good penmen to follow we also have these charts showing the children just what grade of writing is expected of them in that particular grade. They have something definite to work for, or try to write better than their grade sample. It is less discouraging than the old way of comparing their work with that of expert penmen.

In the fifth grade we begin to work on speed. Until that time we are making the foundation. Each year the speed increases so that, if taught properly, by the time the pupils reach high school and college their habits will be formed for good writing and they can take notes with sufficient speed so their writing will not suffer.

We need writing most of all in high school and college as a necessary tool to work with. We certainly need it in the business world or whatever our future might be, and socially, is there anyone who does not enjoy a nicely written letter in preference to one that takes an effort to read?

One of the subjects taught in business schools is writing. This doesn't say much for our public schools, because if the children had been taught properly in the grades, this period of writing wouldn't be necessary and the time could be put to better advantage. Of course typewriting is essential, but most advertisements say, "Answer in your own handwriting."

CREDIT FOR PENMANSHIP

Seven of our leading colleges today, including Columbia University, give college credit for writing. This shows that pupils are not going to college well prepared or this would not be necessary.

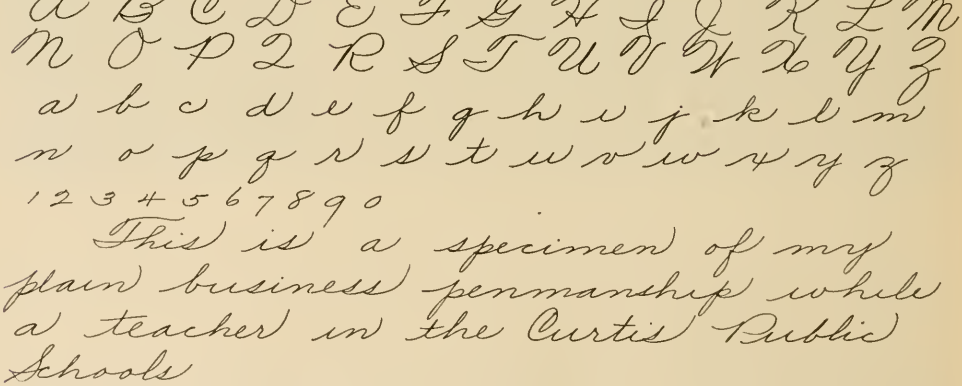
The Dead Letter Office at Washington, reports for 1929, show $79,965.37 removed from letters undelivered during the year. The total revenue derived during the year from letters and sale of packages was $249,485.61 due to illegible address, without sufficient address, and carelessly tied packages.

There is a branch office here in New York City having a directory service to take care of these letters. This service is maintained by the government at a cost of $500 a day. There are six other branches in the United States. Again have the schools been responsible for this?

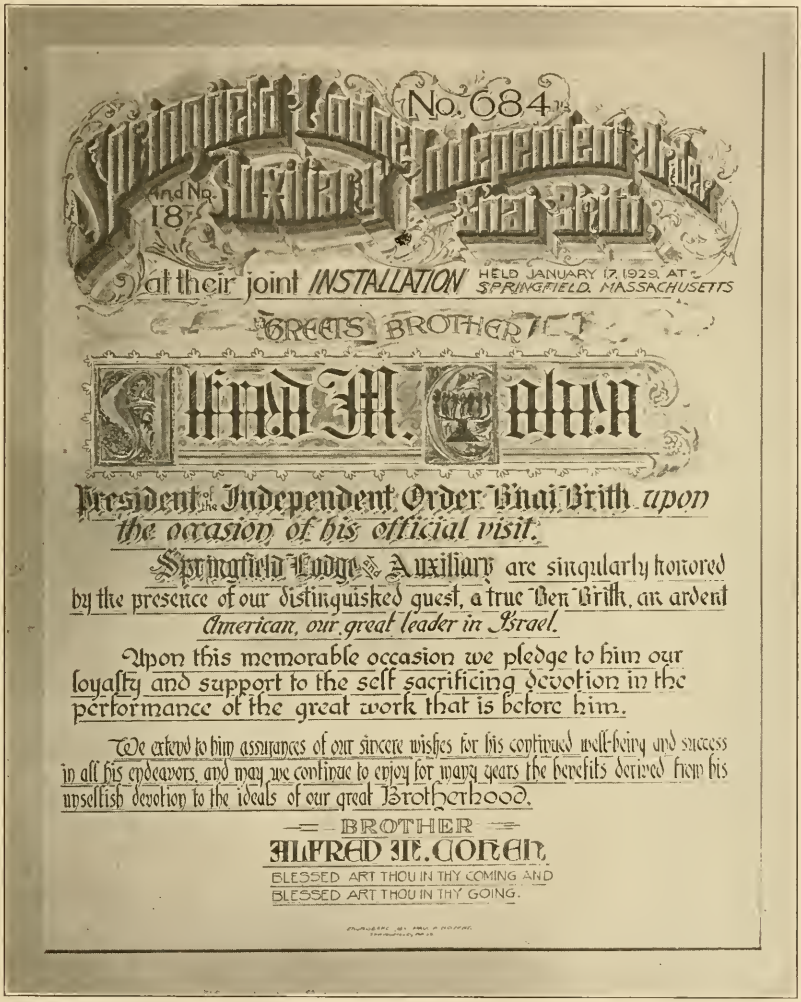
Illiteracy in the U. S. amounts to over five million and over 1,242,000 are of native born parents; 600,000 are between 10 and 20 years of age, over 4 million over 21 years of age.

How can you mothers help?

Some say they make "John" write pages to improve his writing. When he is writing these pages and his mind on a game he is missing outside or some good story he harms rather than improves his writing. The best way I know to help us is to encourage your child and some praise. Pick out a capital he makes well and tell him how nicely it is made. I am sure the next day he can show you two nice ones and if you keep this up he will improve.



The above specimen was written by Delbert A. Crary, Teacher in the Curtis, Nebr., Public Schools. We wish that all public school teachers could write a free flowing beautiful hand as shown above.



The accompanying resolution was engrossed by Paul A. Noffke, 23 Holland Road, Springfield, Mass. Mr. Noffke worked as a policy engrosser from 1912 to 1920 in the Massachusetts Mutual Life Insurance Company where he was associated with H. W. Strickland and A. A. Arenius, both professional penmen. He frequently met S. O. Smith, the principal of the High School of Commerce, Springfield, Mass.

In 1920 he began to sell life insurance and devoted some time to sleight-of-hand entertaining.

Today he is devoting most of his time to sleight-of-hand and engrossing. He has appeared before many audiences, and is considered one of the most prominent magicians in the country. He is a founder and president of the New England Conjurers' Association, and founder of the Linking Ring, a local branch of the International Order of Magicians. He is a friend of Howard Thurston and was a personal friend of the late Harry Houdini.

To Our Friend
ERWIN D. BERLINHEIMER

Upon the occasion of his termination of

TWENTY-SEVEN YEARS OF SERVICE

with

D & B MOOS

There is no friend like an old friend.

THE greatest gift a man can receive is the gift of friendship that time has proven true. He who has it in himself to make and hold such sincere friendships is extremely fortunate.

TO YOU, ERWIN, such a man, we, your friends and associates for over a decade, tender you this tribute. We honor and esteem you for these sterling qualities which typify the best in manhood.

WE hope, in severing your business connections with us, that the future will have in store for you the happiness which you so richly deserve.

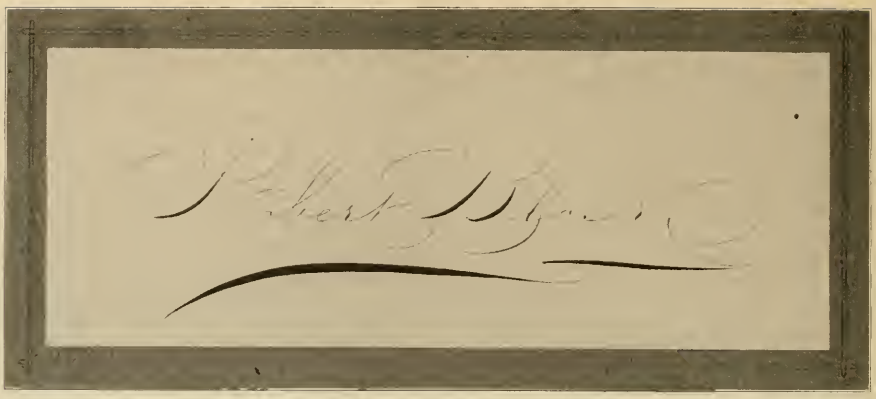
"Life's gladdest paths are those that end
Where waits the comfort of a friend.
And we have wondered if you knew
How glad we are and thankful, too,
That OUR paths met—and we found YOU."

Elliott G. Ahern	Nick Hamberger	Evelyn Kiraly	Wm. Grobe
Leo Stein	Jos. Cullinan	Alice Ladd	L. C. Kylaros
Herbert Best	Jack Katz	Florence Lewis	P. D. Little
Bruce G. Macalister	James Ottobre	Gertrude O'Mara	J. Dahlgren
John M. Christian	Roy Swanson	Nettie Cohen	S. T. Grant
John A. Christin	Rudy Luderitz	Regina Zaglinski	Roy Hamilton
Marcus Sachs	Joe Rooney	Rebecca Cadkin	R. T. Walter
P. F. Lehrman	Tom Schweda	James Mazarakos	E. W. Richardson
Nels Erickson	Robert McLelland	J. E. Mahoney	Chas. Lowy
John McDonald	Addie W. Jackson	W. P. O'Neil	A. L. Wingerter
Frank L. Richardson	Frieda Pesch	G. E. Misch	Carl Zaglinski
Walter Kowalski	Nellie Rame	W. P. Comerford	I. Braverman

Chicago, September 30, 1929

A page of beautiful engrossing from the Harris Studio, Chicago, Ill.

The eleventh of a series of fifteen sweeping, graceful flourishes by Francis B. Courtney. From the scrapbook of J. S. Griffith, Chicago, Ill. (Write for back numbers.)



A well written signature by P. Z. Bloser.

Dr. JOHN R. GREGG.

EASTERN COMMERCIAL TEACHERS ASSOCIATION HONORS DR. GREGG

"To John Robert Gregg, on the occation of the Thirty-Third Annual Convention of the Eastern Commercial Teachers' Association for Distinguished Services to Business Education, 1931."

This is the inscription on the back of the medalion awarded to Mr. Gregg who was the guest of honor at the banquet held during the recent convention of the Eastern Commercial Teachers' Association in Boston.

In making the presentation, Mr. John A. Luman, President of the Association, congratulated Mr. Gregg upon his achievement in the field of commercial education, stating that through his shorthand system alone he had given millions of young men and young women a weapon with which to "earn a living."

Responding, Mr. Gregg expressed his sincere appreciation of the honor that the Association had graciously bestowed upon him. In his response Mr. Gregg called attention to the fact that it was in Boston where his system was first published on October 16, 1893. Our readers will also recall that it was Boston University that last year conferred upon Mr. Gregg the degree of Doctor of Commercial Science.

F. D. STERRITT
LUMBER
77 Albany Street,
Cambridge,
Mass.

The second of a series of attractive letterheads made by the F. W. Martin Company, Boston, Mass. Penmen will do well to cater to stores and business houses for work of this kind. By giving this work some study, penmen can compete with lithographers and engravers.

HEADING

The beautifully engrossed heading on page 7 is by John R. Cox, of the Business Educator Staff. Students of lettering will do well to study the accurate formation of each letter.

MASTER Penmanship

Write for particulars of our Home-Study Course in Penmanship.
Cards 35c per dozen.
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Pen Art Department, Hill's Business College
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Send 60c today for a special bottle
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The ink used by the great penmen and engrossers. The ink supreme for fine hair lines and rich black shades.
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Written May 5. We have positions open in private commercial schools and high schools in West Virginia, Wis., Conn., N. Y., Del., Mass., Va., Mich., Me., Pa., N. Dak., N. J. Salaries from $1200 to $4000.
Demand is slow but it gives some signs of picking up. We have an excellent supply of A1 available teachers. May we help you?
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Special Introductory Offer — Six Automatic Lettering Pens, making nine different marks Lettering Ink, Show Cards in colors, also figures and alphabets. Prepaid $1.00.
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Get a choice position through us—any part of the country. Openings in business schools, high schools, colleges—now or later. Half of the state universities have selected our candidates. Dependable service. Employers report your vacancies. Write us now.
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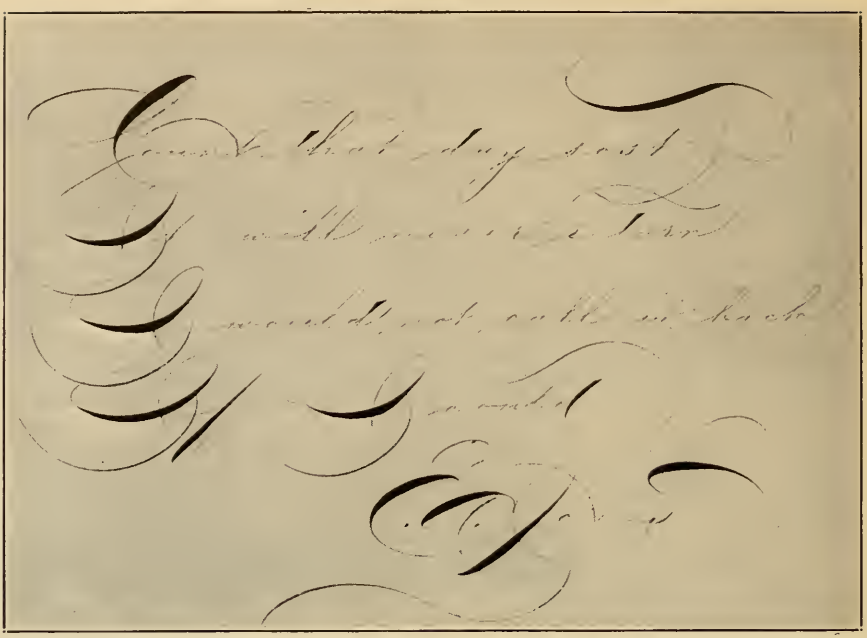
Do You Want a Better Commercial Teaching Position?
Let us help you secure it. During the past few months we have sent commercial teachers to 26 different states to fill attractive positions in colleges, high schools and commercial schools. We have some good openings on file now. Write for a registration blank.
Continental Teacher's Agency
BOWLING GREEN, KENTUCKY



A very attractive specimen from E. Austin Jones, Houston, Texas.

A wild and wicked, dashy, offhand signature by E. A. Lupfer of the Zanerian College, Columbus, Ohio.

BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to enable our readers to determine their value.

Voice and Speech Problems—by Letitia Raubicheck, Estelle H. Davis and L. Adele Carll. Published by Prentice-Hall, Inc., New York. Cloth cover, 469 pages.

The problem method has been used throughout this book on the theory that speech, in common with other arts, must be learned through the mastery of the technical and aesthetic problems peculiar to it. Most of the problems have been divided into learning units, complete with class exercises and assignments, in accordance with the "unit mastery" plan of Professor Henry C. Morrison, of the University of Chicago. Each division is complete in itself and may be used either independently or in conjunction with the balance of the text. This arrangement has necessitated some unavoidable repetition. For example, the rules for the various pronunciation of ng appear both in the section on "Freeing the Speech Mechanisms" and in the one on "Problems of Phonetics." In this way, the annoyance of cross references has been avoided.

Both motivation and illustrative material have been made full enough to carry the lesson for the inexperienced teacher, but they will also allow the teacher who has built up his own approach through the years to supplement the book by illustrations whose efficacy he has tested.

Additional readings, to be found in anthologies commonly used in high schools, have also been indicated. The English teacher who is suddenly confronted with a speech class will find, we hope, sufficient material for the technical drills which are necessary for the effective presentation of either original subject matter or passages from literature.

The Shakespearean selections have been grouped for easy reference. It is to be hoped that they may prove not only useful in themselves, but provocative of such projects as the compilation of a class practice book of selections from the Shakespearean play which is being used in the English class.

New Typewriting Studies Complete Course—by William E. Harned, head of the Department of Stenography and Typewriting, Columbia University, New York. Published by Ginn & Company, Boston, Mass. Cloth cover, 227 pages.

The choice of the subject matter in New Typewriting Studies has been governed by (1) the present needs, interests, and capacities of the pupils and their varying degrees of ability for typewriting, and (2) an analysis of the work actually done by typists, stenographers, and secretaries. Departmental managers and even presidents of some of our largest and best-known business organizations have taken an active part in choosing and appraising materials found herein that have universal and permanent value in helping the learner most effectively to meet and control situations in business life.

The methods used in the textbook call for maximal self-direction and assumption of responsibility on the part of the pupil. The aim of the textbook is not only to develop technical skill but also to afford experience in forming judgments and to give insight into those broader meanings and connections that are necessary for an intelligent understanding of the work.

As contrasted with the earlier book, Typewriting Studies, some of the new features are:

1. The division of the subject matter into units of work—an arrangement that assists the learner and facilitates the work of the teacher.
2. Supplementary exercises that meet the needs of individual pupils—those possessing superior ability for typewriting or those requiring additional practice, as the case may be.
3. Keyboard drills consisting of troublesome letter combinations and based on analyses of errors most frequently made by typists.
4. The use of the most modern methods and materials for the development of speed and accuracy.
5. Educational tests of the newer type, such as the selection (multiple-response) and the sentence-completion tests, that stimulate thought and enable the pupil to measure his own achievement objectively.
6. Exercises that enable the pupil to compare his output with the output of typists in the business world.
7. A series of fifteen-minute and three-minute typewriting tests so standardized with respect to directions, material, and scoring that the pupil is enabled to measure his progress in quantitative and qualitative terms. There is also a series of short facility and accuracy drills.
8. Maximum-rate drills that indicate the potential ability of the learner and that establish ends toward which to work, in line with individual abilities.
9. A progress chart, in addition to a record card, on which individual progress in both speed and accuracy may be shown graphically.
10. Ample provision for secretarial practice based on the actual work of business offices.

S. C. Bedinger, of the Colorado State Teachers' College, Greeley, Colo., is Chairman of the Penmanship Section of the National Commercial Teachers' Federation for 1932.

Write for book, "How to Become a Good Penman," and beautiful specimens. FREE. Your name on card if you enclose stamp. F. W. Tamblyn, 406 Ridge Bldg., Kansas City, Mo.

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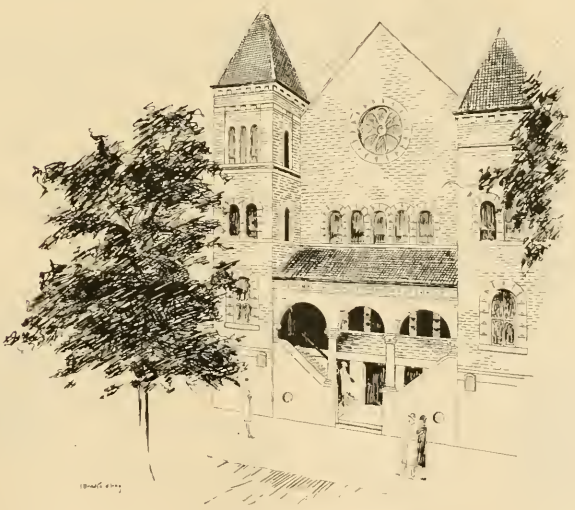
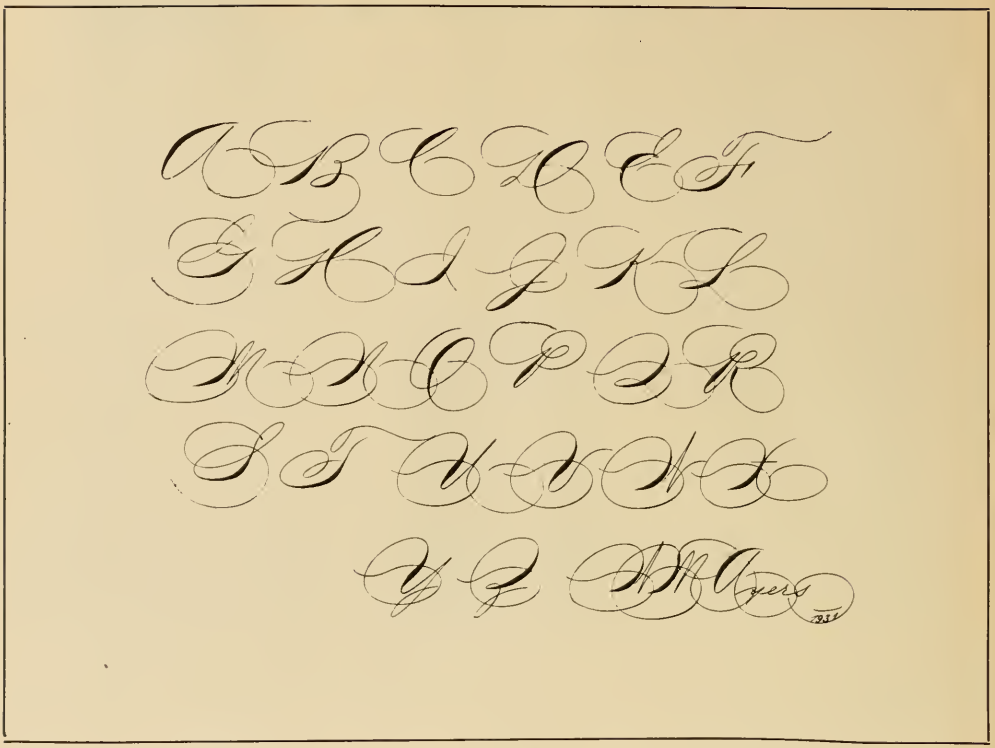


A pen sketch by Bradford Hague, 628 West 114 Street, New York, N. Y.



Ornamental penmanship is used to advantage by W. M. Ayers, Lockyear's Business College, Evansville, Ind. The above is an alphabet which recently fell into our hands.

LESSONS IN PENMANSHIP BY MAIL

The Charting Method—LOW TUITION RATES. Try "STRAHM" oblique penholders, made for those who appreciate the best. ALL CIRCULARS FREE. Address F. L. Tower, Penman, 601 Pleasant Street, Hammonton, New Jersey, U. S. A.

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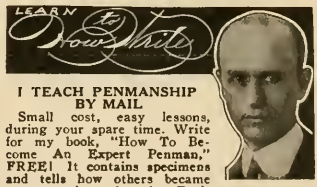

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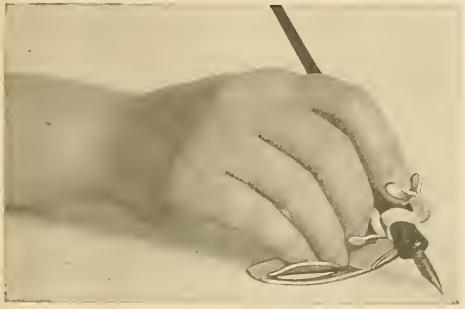

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Establishes simultaneously and instantly through kinaesthetic sensation the following:

Thumb Position
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Wrist Position
Heel of Hand Position
Slant of Paper
Slant of Penholder
Slant of Writing
Arm Movement

Salient Features

1. Fits any hand.
2. Accommodates any pencil, penholder, either straight or oblique, fountain pen, or crayola.
3. Allows pencil or penholder to be removed from glider without disengaging the finger from the writing instrument; thereby, retaining the kinaesthetically correct hand position and arm movement.
4. Is made for left-handed writers as well as for right-handed writers.
5. Is made from 20-gage aluminum.
6. It may be purchased in the following colors: Red, gold, green, black, orange, and silver. It may also be purchased plain.
7. Weighs less than one-half an ounce and is indestructible which is extremely efficient and economical.
8. A set of six or seven gliders which includes a left-hand glider is sufficient for a room of forty pupils.
9. Adapts itself to any system of writing.

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1 Dozen Plain Gliders, $3.60
12 Dozen Plain Gliders, $3.50 per dozen

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The school year is longer than that of most professional schools, and consists of thirty-nine weeks.

The hours of classroom instruction in accounting (1056) are nearly twice as many as the average number in accounting schools of business administration.

The correcting of home-work and examinations is done by a staff of nine men who devote their entire time to this work, thus relieving the instructors of all correcting, and insuring uniform grading.

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All efforts of the School are devoted to doing one thing superlatively well,—the training of men for a career in business through specialization in accounting and finance.

The average age of last year's entering class of 416 men was 20 years, and the following classification shows the courses taken by them in high school.

CLASSICAL	133
SCIENTIFIC	37
GENERAL	82
COMMERCIAL	147
Total number of high school graduates	399
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Total number in entering class	416

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